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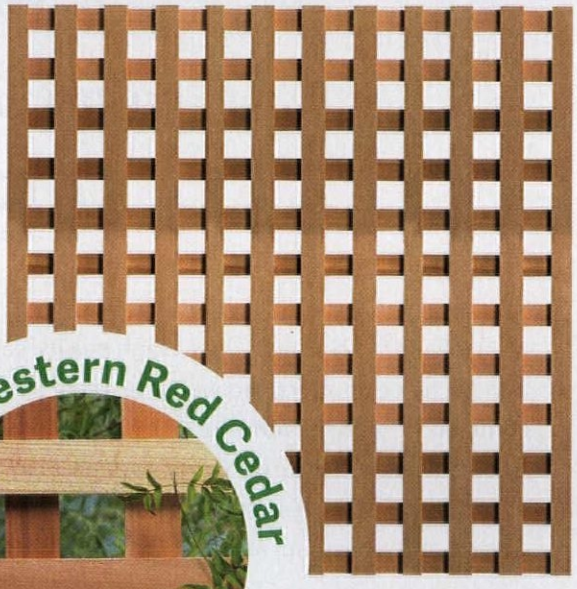
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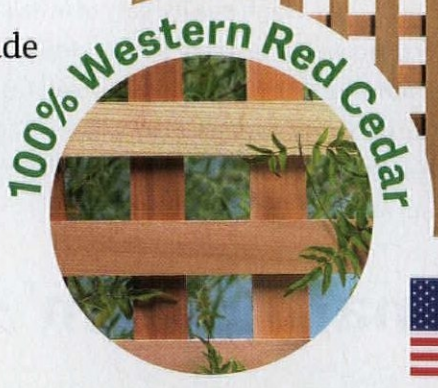
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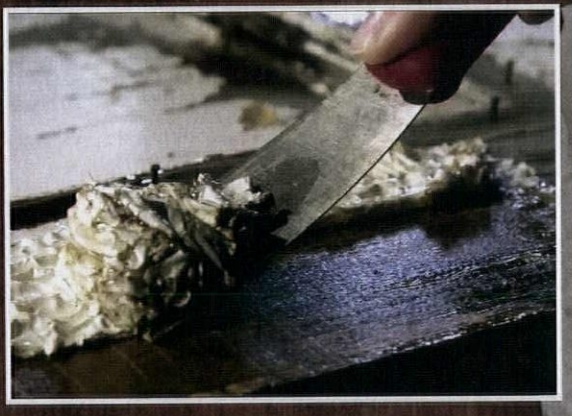


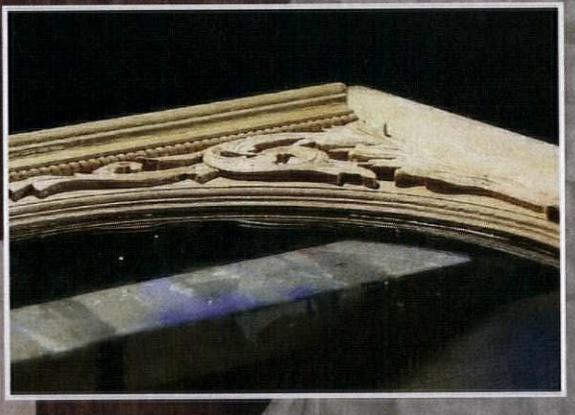
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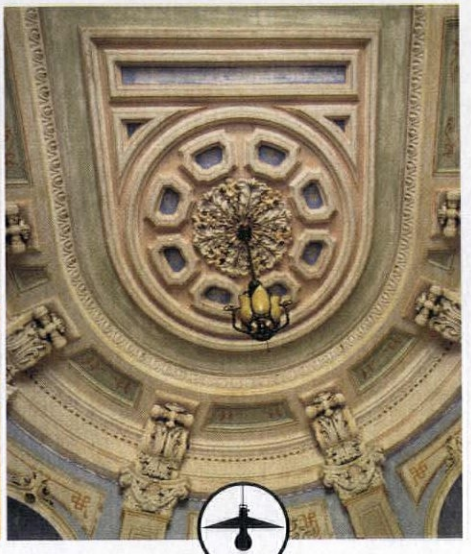
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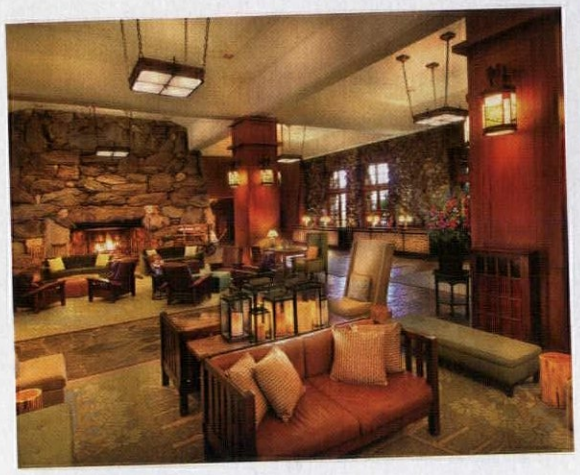
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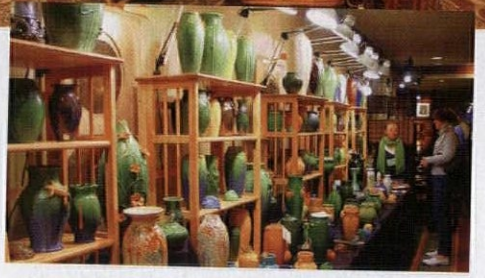
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COVER PHOTO BY ANDY OLENICK. SEE STORY ON PAGE 24.

LOGO LETTERING BY ERIC CAPOSSELA; SPINE ILLUSTRATION BY ROB LEANNA







Views from the Arts & Crafts Conference: antique furniture, newly crafted pottery, and the Great Room at the Grove Park Inn.

Bungalow More Modern

Excitement buzzed at the Arts & Crafts show in Asheville this year . . . not just because it was the 30th anniversary of the conference held at the splendid, Roycroft-furnished 1913 Grove Park Inn. The event was, as always, an immersion in beauty; the people are gracious and appreciative. But this crowd felt reinvigorated. I came home exhausted from so many conversations!

At the Antiques Show, high prices and avid buying proved to me that interest is as strong as ever. Wide corridors and rooms filled with the work of contemporary craftspeople show that the revival remains in full swing. Attendees' nametags are marked with the number of shows attended. It has always surprised me how many say 7 or 10 or 25 years. This year I saw plenty of tags marked 1 or 2 years: younger people, new house buyers or builders, are joining the club. I got leads on no fewer than four projects, recently completed, to photograph for publication. I visited a lovely development with rules assuring good design and inclusion of traditional details.



A minor trend: buying mid-century houses that have good bones and the right location to make them over in an Arts & Crafts idiom, historical or contemporary. At the show, I ran into four erstwhile restorers of period homes who are doing this right now. They were careful enough to avoid fine Modern examples for a redo. Rather, they are giving new life to undistinguished postwar housing. One makeover, in fact, involves a 1980s bare-bones Colonial that has good structural integrity, despite a plain clambox interior.

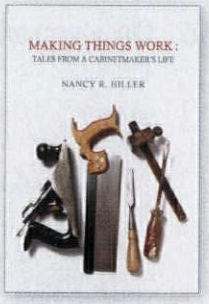
Then again, I know at least two die-hard Victorian lovers, proud restorers of multiple *grande dames*, who have downsized into Mid-century Modern houses—in order to restore them to MCM glory! As the 20th century recedes into memory, it becomes The Past, to be preserved or interpreted. Enjoy this issue devoted to more recent history.



SIDE NOTES

AN HONEST READ

Nancy Hiller is a furniture- and cabinetmaker, a scholar, an essayist and author—and one of the coolest people we've ever met. She trained in England, receiving a City and Guilds of London Certificate in Furniture Craft; she studied Latin and Greek; she has a Master in Religious Studies with a specialization in ethics. She has owned her woodworking and interiors company since 1995. And she can write: entertainingly, with humor and insight. Nancy has just published *Making Things Work: Tales from a Cabinetmaker's Life*, and the early reviews are glowing. The book is about love of work, craft as a vocation, and how to make a living, grappling with monotony and sexism, and carrying on. Go to nrhillerdesign.com



TOP, FROM LEFT: PHOTOS COURTESY OF OMNI GROVE PARK INN, ARTS & CRAFTS CONFERENCE, BILTMORE BEACON

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Colorful stories came with my 1751 house on Virginia's Bull Run Tract—it became a Civil War hospital, the garage was a brothel in the 1960s. Best news: we're on 10 acres at the end of a quiet gravel road. Worst: the 90-year-old tin roof needs replacement. I fell into this architecture-magazine job, which has helped me keep the house period appropriate.

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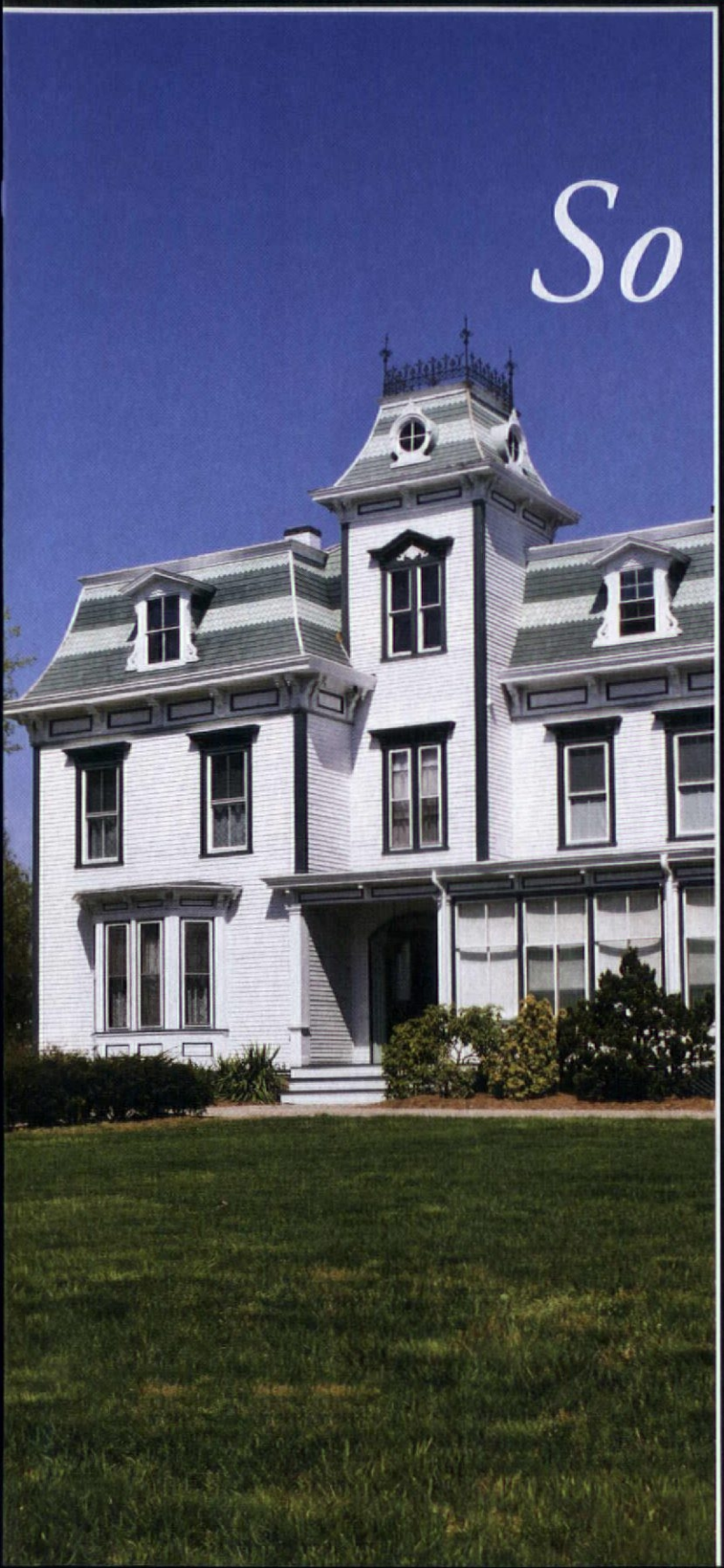
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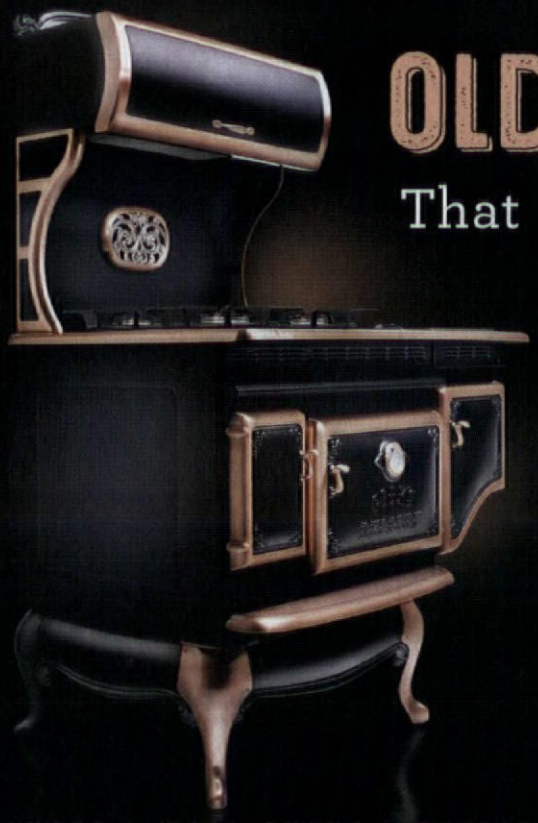
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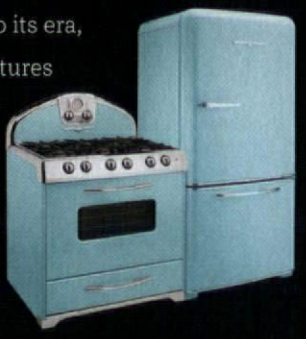
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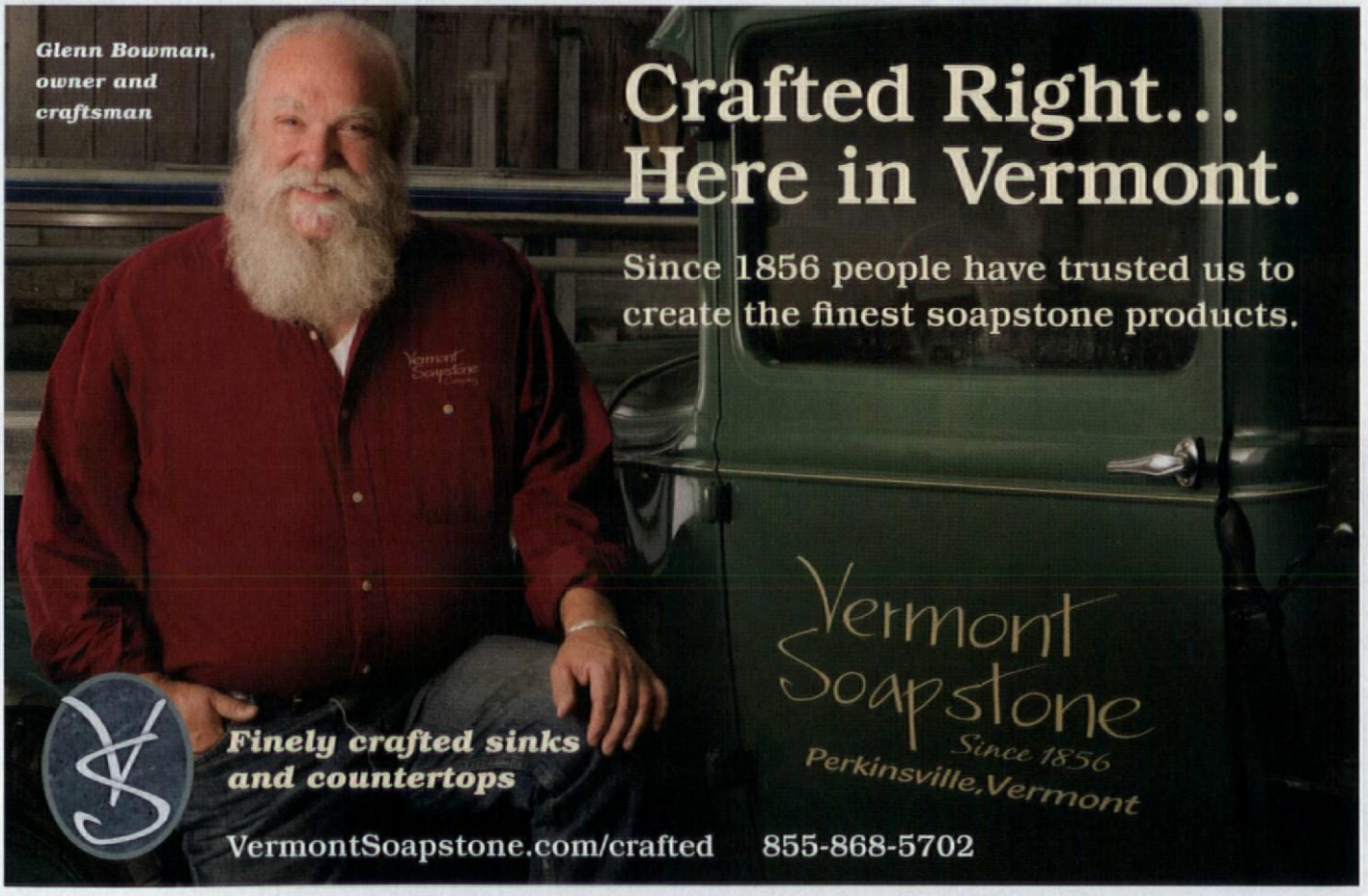
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INSPIRE



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NEXT CHAPTER

EVEN HOUSES DESIGNED BY WRIGHT MAY SUFFER INDIGNITY. This one of 1908, the furthest east of the architect's Prairie School houses, has been lovingly restored. **page 24**

14 **SCANDINAVIAN STORYBOOK**
Steep roofs, stone towers, a Viking ship!
+ DECORATIVE SWITCH PLATES

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A COTTAGE IN THE northwest

scandinavian STORYBOOK

In the Pacific Northwest, a unique house with a stone chimney and tower and board-and-batten siding nestles in a fir and hemlock forest above a secluded ravine. It's a whimsical mix of Swedish and Norwegian details rendered in a rustic Arts & Crafts style.

By Brian D. Coleman
Photos by William Wright



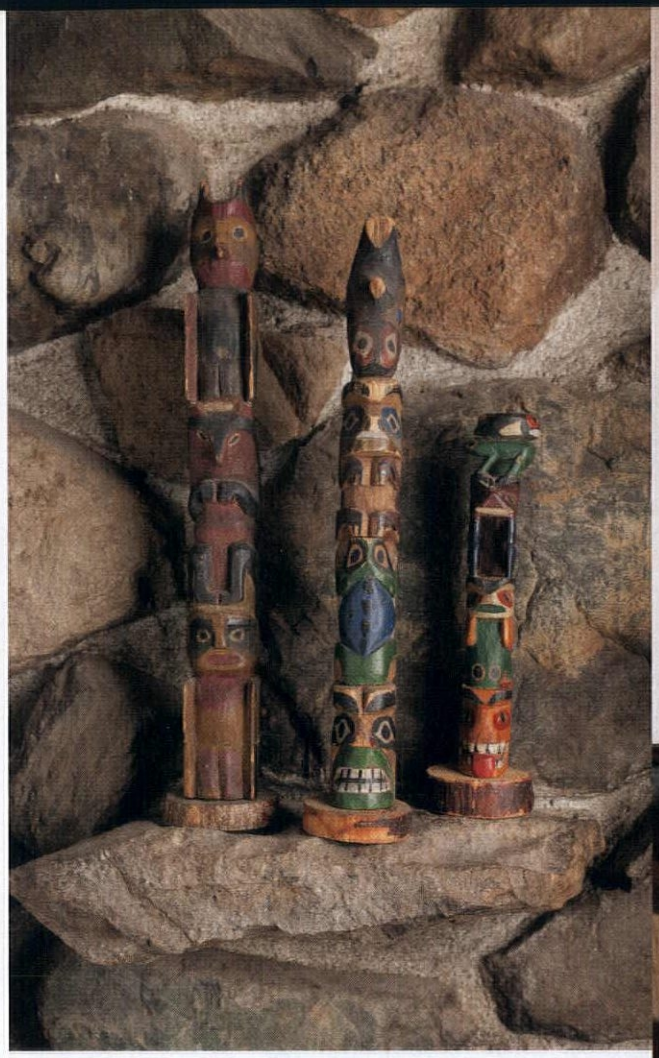
Once upon a time, John Carrington would go jogging along the tree-lined streets in a suburb north of Seattle, and he always slowed down as he approached the whimsical little cottage with its entry tower and jaunty dormers. He dreamed of living in it. Then, in 2007, he and his partner, Scott McElhose, met the great-niece of the cottage's original owner. John's dream came true when they bought the house from her family.



The 20-foot-tall great room fills the southern end of the home. A comfortable mix of furnishings includes a leather Morris chair and an original Gustav Stickley rocker. **OPPOSITE** (top) The carved cedar front door has decorative bolts and a fir tree peep-hole and knocker. (bottom) A winding slate path leads to the entry door.



STORYBOOK MOTIFS
Sawn wood decoration and decorative painting remain in this charming 1936 dwelling, where Scandinavian Arts & Crafts mixes with Storybook details. A ca. 1920 wall sconce looks like a Viking ship; rustic boards add to the fairytale feel.







FAR LEFT On the Seattle waterfront of the 1920s–40s, buying souvenir totem poles was a tourist tradition. **LEFT** A ca. 1920 wall sconce in the shape of a Viking ship echoes the cabin's Scandinavian motifs. **BELOW** Homeowner John Carrington, who long dreamed of living here, plays the harp. **OPPOSITE** An antique oak pedestal table and reproduction Harvey Ellis–design chairs sit in the kitchen's breakfast nook overlooking the backyard.

The house was built by a couple with Swedish and Norwegian roots. Passersby stop to take in such details as the prow-like dormers.

The house was built in 1936 by one Emil Peterson, whose ancestors were Swedish, and his wife, Vollea, who was the first American-born child of Norwegian immigrants. Sited in a forest of old-growth Douglas firs, hemlocks, and cedars above a secluded ravine, the Storybook cabin has undeniable appeal. Just like John used to do, passersby stop in their tracks when they come upon the massive stone chimney, the entry porch in a stone tower, and a sweeping roofline with ends upturned like the prow of a Viking ship.

A soaring, 20-foot-tall great room fills the southern end. It is finished in Scandinavian Arts & Crafts details that include rustic hand-hewn fir beams and mouldings, strap-iron braces, and a two-storey stone fireplace. Emil Peterson had been a talented artist, and his personal touch remains evident. In the entry porch and staircase, bands of *rosemåling* (folk decorative painting) depict flowers and vines. The amusing doorknocker and peep-hole form the shape of a fir tree.

John and Scott are but the second owners; nonetheless, their repair work was cut out for them. The house had been rented for 30 years and needed significant updating. The kitchen had been "modernized" in the 1970s with brown laminate countertops and two layers of brick-pattern sheet flooring glued over the

More Online

Tour an English Storybook home at **oldhouseonline.com/articles/storybook-odyssey**.



PRESERVATION!
The trim kitchen retains its original, wall-hung double sink and built-in cabinets. The fir flooring remained under a later covering and was restored.





ABOVE In the kitchen, the original sink and cabinets were intact; the paint color reflects a 1930s palette. **TOP** The current owner hand-stenciled pinecones on simple sheer curtains at the windows, a fitting complement to the stag head-motif shakers. **CENTER** Vintage bottles with Western motifs line the windowsill in the kitchen.

original vertical-grain fir floor. Ancient galvanized pipes were severely clogged. Other than cedar shavings wrapped in brown paper that was stuffed around the insides of the window frames, the house had no insulation. Original murals depicting pink flamingoes in the bathroom were long gone, and the yellowed old linoleum wore brunette patches from a messy hair-dye job in the past.

Work started in the kitchen—with a crowbar. Stripping away the messy flooring adhesive was laborious until the morning that Rushmore, the springer spaniel, spilled his water bowl and the glue was found to be water-soluble. The fir flooring was thus restored to its mellow beauty, while the countertops were updated in marble with a backsplash of subway tile. The period-green tone of a retro refrigerator was picked up for original cabinets repainted in Valspar's 'Spearmint Shale'. A woodpecker hole discovered in the siding was sealed and repaired. The breakfast nook was then leveled by jacking up exterior support pilings underneath, straightening the casement windows so they once again smoothly swing open.

The main bathroom was torn down to the studs, a fiberglass shower surround removed, and the floor leveled, allowing installation of black hexagon-mosaics floor tile. The original





LEFT Native plants including red huckleberry and rhododendrons grow alongside perennials that include old-fashioned delphinium, digitalis, and poppies. **ABOVE** A soft yellow 'Julia Child' rose blooms in the perennial bed.



LEFT The entry door is in a diminutive tower topped by a period-style weathervane. Upturned dormer roofs and rustic stonework exude Storybook charm with a Scandinavian accent. **BELOW** Even the rocks look like characters; here, native sword ferns surround parking boulders installed to keep cars from veering off the road. **RIGHT** Along the front walk lined with salvaged iron railings, colorful annuals join native rhododendrons in the redesigned garden.






10
AUGUST



Rosemåling

is a traditional decorative folk art originating in Norway and most popular from the second half of the 18th century until the 1860s, and which had an American revival in the early 20th century. The painting on wood features stylized flower ornamentation, scrollwork, lining, and geometric elements, often rendered in flowing patterns that show the technique's Baroque roots. Motifs from landscape and architecture appear. Glazing, marbling, and spatter-painting often accompany the decoration. Colors may be bright or subtle; strong regional styles developed. The technique is common in Sweden, too, where it's called *kurbitsmålning*.





INSET Hand-painted *rosemåling* graces the ceiling of the entry porch. **ABOVE** On the interior staircase, railings decorated with *rosemåling* and faux cobblestone steps add charm. **LEFT** The scored and painted concrete stairs to the bedroom had never been altered. **OPPOSITE** The oak writing desk is Arts & Crafts, ca. 1914.

1930s Standard Plumbing bathtub, toilet, and pedestal sink—all in a stunning and startling rose-pink color—had been preserved, and now have been reinstalled in a nod to the room's Art Deco leanings.

Fortunately, many original elements had been maintained and just needed a thorough cleaning. That included the painted and scored concrete stairwell meant to look like cobblestone construction. The original fir woodwork and faceted mouldings, and even the gleaming copper curtain rods, were in good shape.

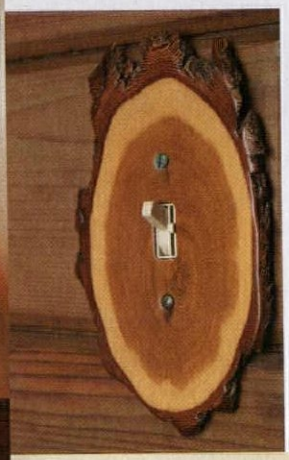
Upstairs, the master (and only) bedroom at the top of the faux-cobblestone stair was meant to be closed off by a hinged strapwork door. But previous renters had broken it down in a panic after their child was trapped inside, and they used the door for firewood! John found a suitable replacement at a local salvage shop—a charming entrance door from a 1930s London flat, with a window of red and green stained-glass hearts that complement motifs already in the great room. The upstairs half-bath had been painted an eye-popping pink (on walls, fixtures and even floor tiles); it was restored with a restful palette around the white porcelain fittings and wainscot.

After several years spent restoring the cabin interior, the partners began redesigning the 1/3-acre property sited in a forested glen. They

More Online

See a new Swedish-American kitchen at **artsandcraftshomes.com/interiors/comfort-swedish-roots**.







The owners are long-time collectors, so the house is filled with Arts & Crafts-era furnishings and Northwest collectibles.

ABOVE The master (and only) bedroom is nestled under the eaves; a Pendleton blanket adds warmth and period flavor. **TOP** A wooden switch plate made from a cut log fits the rustic Storybook mood. **RIGHT** Favorite antiques in the bedroom include vintage snowshoes, a family heirloom Steiff teddy bear, and a pyrographic tie rack on the wall behind a L. and J.G. Stickley ladderback chair.

added retaining walls, terraces, rockeries, and paths through the woods. Friends gave them cuttings and plants, and slowly the gardens began to fill in. The house exterior had been painted a depressing grey with minty trim. John and Scott engaged artist and colorist C.J. Hurley to come up with a more fitting scheme; now green and black accents play against earthy browns and khaki.

Both men are collectors, so it wasn't long before the house began to fill with Arts & Crafts furnishings, antiques, and Northwest collectibles—a Gustav Stickley rocking chair, Native American baskets and blankets, miniature souvenir totem poles dating from the 1940s. A 1910 oil painting of Mount Rainier hangs over a handsome oak writing desk that dates to ca. 1914, which was found at a barn sale locally. A gleaming, hand-hammered copper chandelier was hung in the center of the great room, and the floors enlivened with reproduction Morris- and Archibald Knox-design English Arts & Crafts carpets.

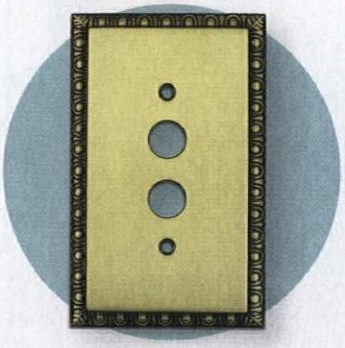
John Carrington and Scott McElhose have an old photo of the house, taken in 1937. "Not much has changed!" John marvels. In the archival photo, the rustic little building seems just to have emerged from the forest.

FOR RESOURCES, SEE PAGE 87.

SWITCH THE PLATES

UPGRADE FROM PLASTIC

Make an electrical outlet or switch disappear by painting or wallpapering it to match the wall. (Wallpaper gets dirty fast, so make two and store one for later.) Alternately, these decorative covers turn the switch plate into an architectural detail.



UTMOST CLASSIC From the company making U.L.-approved pushbutton switches, the 'Egg & Dart' plate in Antique Brass ($11.95). Many styles and configurations. ***classicaccents.net***



ARTS & CRAFTS Aged and lacquered solid-copper plates are by artist James Mattson. Shown: 'Landscape' and 'Bungalow Rose', each $42.50 for a single toggle. ***jamesmattson.com***



CELTIC KNOTS Timeless knot designs are among many styles for decorative plates from Kyle, running from French Classic to Prairie, Southwest to Steampunk. Plates come in 100 configurations, 30 finishes. Singles $18.95 in stainless steel. ***kyleswitchplates.com***



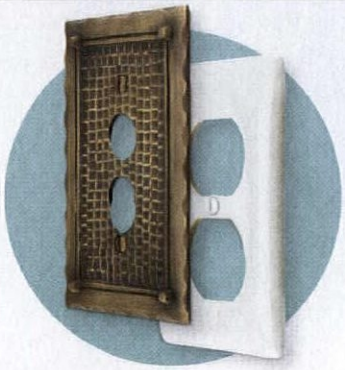
FROM THE TREE Every one unique, raw-edge red cedar switch plates fit the cabin or lodge; starting at $19.99. Durable satin finish. See lots of nature, wildlife, and lodge themes in various materials. ***thecabinshop.com***



SET IN STONE Custom stone, quartz, and ceramic switch plates include the Crema Marfile marble (double outlet) and Ming Green marble (single toggle), $35 and up. Nice for a stone-clad or tiled room, or an Italianate parlor. ***stonewallplates.com***



COW-HAIR LEATHER Not only decorative, but tactile, too: plates covered in cow hair are from SwitchHits, whose offerings range from basic to bejeweled. Many leather options, as well as metal, ceramic, and glass. As shown above, $20.50. ***switchhits.com***



MATERIAL WEALTH House of Antique Hardware has dozens of switch-plate designs, in punched-tin through mid-century styles. Shown, duplex outlet in 1930s white porcelain, $6.49; 'Bungalow' pushbutton in solid brass, $12.49. ***houseofantiquehardware.com***



ALPHABET ANIMALS R is for Ricky Raccoon, one in the 3D Animal series from SwitchHits, who offer a huge selection in many materials. Hand-carved and -painted wood. Single toggle, $9.50. ***switchhits.com***



THIS PAGE Over 250 art-glass panels were repaired or replaced in kind. **OPPOSITE** As is typical of Wright's Prairie School homes, the front entrance here is concealed from the street. Instead, it is the front porch, protected by an expansive, cantilevered roof, which is the highlight of the façade.



A WRIGHT HOUSE IN ROCHESTER

BY MICHELINE DEFRANCO | PHOTOS BY ANDY OLENICK

MORE THAN 30 YEARS AGO, Jane Parker saw her first Frank Lloyd Wright building—Taliesin West in Scottsdale, Arizona—and the way it evoked serenity and harmony never left her. At about that same time, Fran Cosentino came upon the Boynton House in Rochester, New York. The furthest east of Wright's Prairie homes, the house was built in 1908 for successful lantern salesman Edward Boynton and his daughter Beulah. Its horizontal elevation, dramatic cantilevered roof, and flowing, light-filled spaces impressed Fran. The two preservation-minded people later married and settled around the corner from the Boynton House. But it wasn't until 2009 that they finally could call this Wright-designed house their own . . . and almost three more years before they could move in.



"Restoring a Wright house is a once-in-a-lifetime opportunity," Jane says. "It allows us to be custodians of the past while we work to preserve the house so it can be shared for another hundred years." Although Jane and Fran knew the Boynton House needed restoration, they hadn't fully realized the extent of the job.

Damage from termites and carpenter ants extended from the basement to the second floor, requiring structural repairs to all interior corners. The 27-foot-long main beam in the dining room ceiling also had to be replaced. "Wright had specified an 8" x 12" beam but the builder installed a 6" x 8" instead," Fran explains. "Over 100 years, the undersized beam sagged and the roof began to leak." Adding to the house's frowning façade, instability and further sagging was caused by the removal of basement bearing walls by a previous owner.

The couple assembled a crew who shared their vision. Led by contractor Scott Braley, the team grew to 150 people including the lead architecture firm Bero Architecture, specialists in window and wood restoration, and Mark Bayer and a team from Bayer Landscape Architecture, who designed the outdoor spaces.

The biggest challenge was restoration of the front porch. Originally cantilevered from the façade, the 14-foot-wide porch was an architectural feat. But the house's second owners enclosed it for year-round use, lowering the walls a foot and a half and adding more art-glass windows. Jane felt strongly about restoring the original design, and Fran ultimately agreed. It took them two months to reconstruct the porch, relying on a new steel beam buried in the stucco ceiling. They raised the walls to their original height, retiled the floor, and added storm doors to the original bank of doors leading to the living room. The windows that were removed found new use in the kitchen ceiling light and in a glass cocktail table.

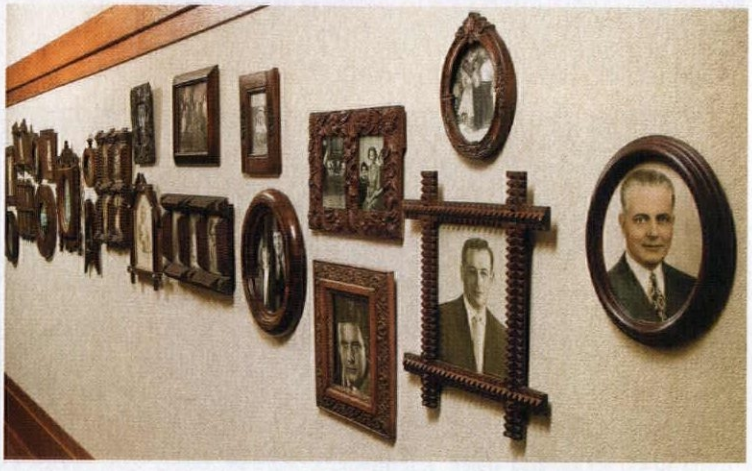
After seven months of structural work, the house was ready for restoration. "We went through every room in the house and looked at what could be restored or rehabilitated," says Fran. "If it couldn't be done, then we replaced the element matching the original design and materials." Almost five miles of oak trim and woodwork in the 4,200-square-foot home were stripped and preserved, including many pieces that had weathered decades of changing trends in paint. Wood that was too damaged to restore was archived in a special room in the basement, and meticulously replaced with oak that had the same grain. More than 250 art-glass panels in windows, doors, and light lenses were also repaired or replaced. Seamlessly integrating new with old, the new zinc in replacement glass panels was darkened by hand to match the century-old patina.

Following years of water damage due to the failing roof, the







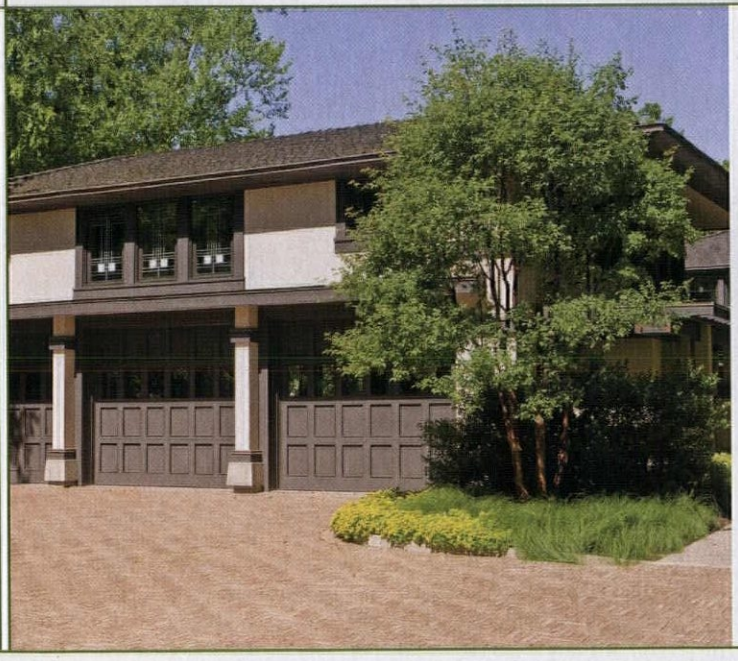


OPPOSITE The dining room is the focal point of the home. Leaded windows and art glass in the doors of the built-in server took 3,000 pieces of glass. The Wright-designed tables and chairs remain in the space he designed 109 years ago. **LEFT** The cocktail table in the living room was custom made from the last of the art-glass windows removed as part of the restoration of the porch, which is just beyond the French doors. **ABOVE** Homeowner Jane Parker has collected tramp-art frames for 30 years. In the hall leading to the study, they frame family photos.

BELOW In the new breakfast room off the kitchen, the raised ceiling was copied from an original detail in the bedrooms. New furniture was custom made.









ABOVE The reflecting pool beyond the rear terrace is new, and creates a tranquil environment in keeping with Wright's embrace of nature. A bio filter keeps the water clean.



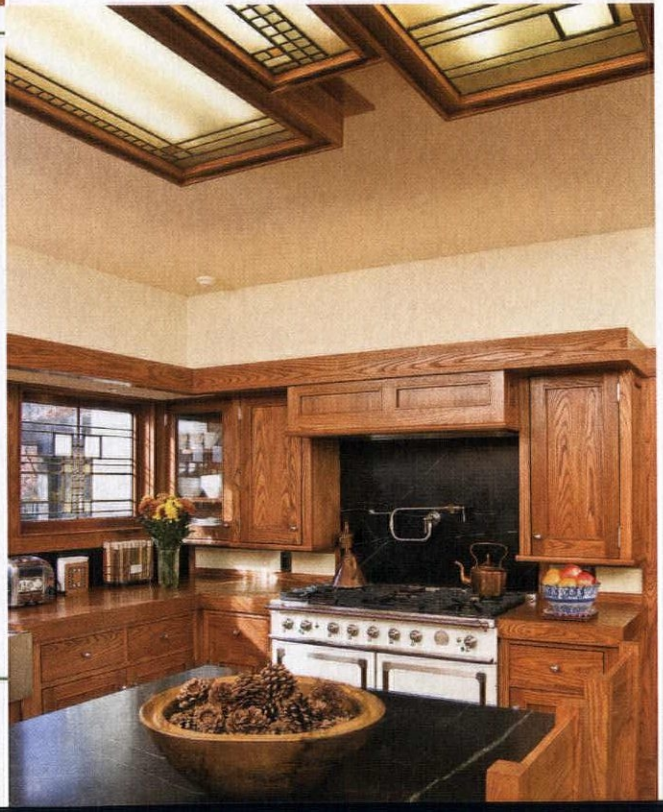
LEFT The couple restored the original icebox to working condition. They discovered its outside-facing door—for ice delivery—under stucco on the back porch, and restored it as well. **BELOW** The new laylight in the ceiling features some of the art-glass windows removed during porch restoration. Soapstone on the island and backsplash highlight the La Cornue stove. The kitchen was renovated but kept the original layout; a pantry is original down to its nickel sink.

FOR RESOURCES, SEE PAGE 87.

HOUSE & LAND, UNIFIED

Famous for "organic" homes that seem to grow from the environment, Frank Lloyd Wright believed that architecture should be "a grace to the landscape instead of a disgrace." When the Boynton House was built, its property stretched across four city lots with expansive gardens, a reflecting pool, and a tennis court. After the Boyntons left the house in 1918 to move to New York City, two of the lots were sold off, leaving the house tightly framed on just an acre, with limited gardens and a conspicuous garage built shortly after the house.

Bayer Landscape Architecture and Bero Architecture worked closely with the owners to bring back the house's original setting within its now intimate footprint. Bero designed a new garage and connecting pergola, complementing Wright's design. Mark Bayer simplified the landscaping to highlight the architecture and reestablish the house's unique relationship to the site. Removing the driveway from the front of the house, Bayer replaced distracting plantings with a grass carpet. The covered walkway and pergola behind the house leads to a new lily pool designed by Bayer to reflect the west elevation of the garage.







ABOVE The bedrooms have original raised ceilings, a detail copied by these owners for the new breakfast room. **LEFT** This, the original owner's surviving bathroom, has a showpiece ribcage showerbath. Its fixtures and clawfoot base were completely restored.

dining room had to be disassembled, restored, and then reassembled. Wright's sensitivity to nature and acute attention to detail are evident in this room, the center of the house. The dining tables and chairs designed by Wright fill the space, as they did at the beginning. The tables, chairs, a server and a plant stand, as well as a large library table in the living room, make up the 17 pieces of original furniture in the house.

The kitchen renovation retained the traditional layout and hid modern appliances behind custom cabinets, to avoid anachronism. Radiators cleverly concealed by Wright's built-ins were restored during the HVAC update, which also added a discreet small-duct system to more efficiently serve as the primary source of heating and cooling. A gas-fired, nine-zone heating system replaced the old oil-fired boiler.

Thorough to the last detail, Fran and Jane ordered custom built-ins and furniture, all inspired by George Niedecken, the interior architect who designed furniture for Wright's houses. The couple finished the house in Prairie School-friendly tones that infuse the interior with autumnal light. The harmonious blend of old and new reflects Wright's philosophy: creating an environment of peace and comfort through the balance and continuity of nature.

LEARN MORE

NEW CENTURY FOR A WRIGHT ROOF

THE COMPLEX REPAIR REQUIRED MULTIPLE SOLUTIONS. By Steve Jordan

When Fran Cosentino and Jane Parker undertook restoration of the Boynton House in Rochester, they grappled with a myriad of design and repair issues. Modern systems (pipes, wiring, ducts) mostly would be hidden, but work on any visible elements—like the roof—would have to please the homeowners, conform to Mr. Wright's original design, *and* be approved by both the local historic-preservation commission and the covenant holder—the Landmark Society of Western New York.

At the beginning of the project, the roof was sagging at gutter overhangs; deterioration was evident under the built-in gutter; the number of drainage outlets was inadequate; compromised structure was funneling water through clerestory windows in the dining room. The novel, low-pitched roof had, arguably, a too-shallow slope for effective use of wood shingles (1).

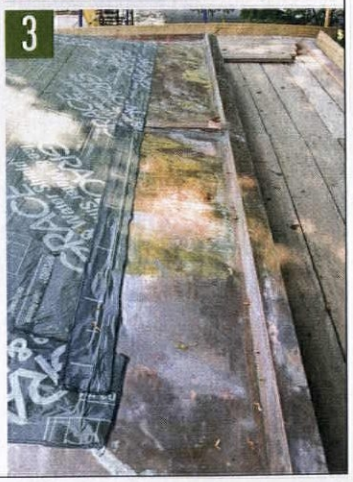
In their effort to prepare the iconic house for its next century, the homeowners chose as their contractor Kurt Catalano of CSTM Roofing—which stands for Clay, Slate, Tile, Metal. After the tear-off stage, repairs included sistering the rafters and lookouts and installing new, extra-heavy steel support straps under the gutters. At the south-facing clerestory windows, leaking was remedied by structural repairs on the interior and improved flashing outside (2).

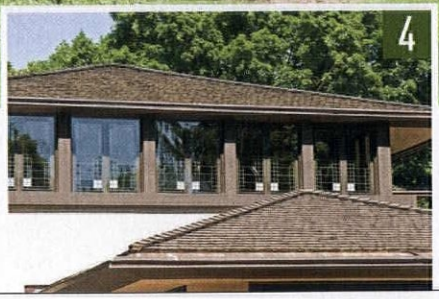
Built-in gutters were lined in 20-ounce copper with soldered seams, followed by installation of the roofing. Fran and Jane had found a few old wood shingles in the attic, so they chose heavy-butt shingles in Western red cedar, for both their appearance and longevity. However, as insurance against snow and ice dams on the low-sloped roof, CSTM Roofing installed an ice and water membrane over the entire surface under the shingles (3). To provide an extra degree of life and mimic aging, the new shingles were dipped in a dark-brown acrylic stain by the supplier.

The repaired roof functions well and meets Wright's aesthetic (4).





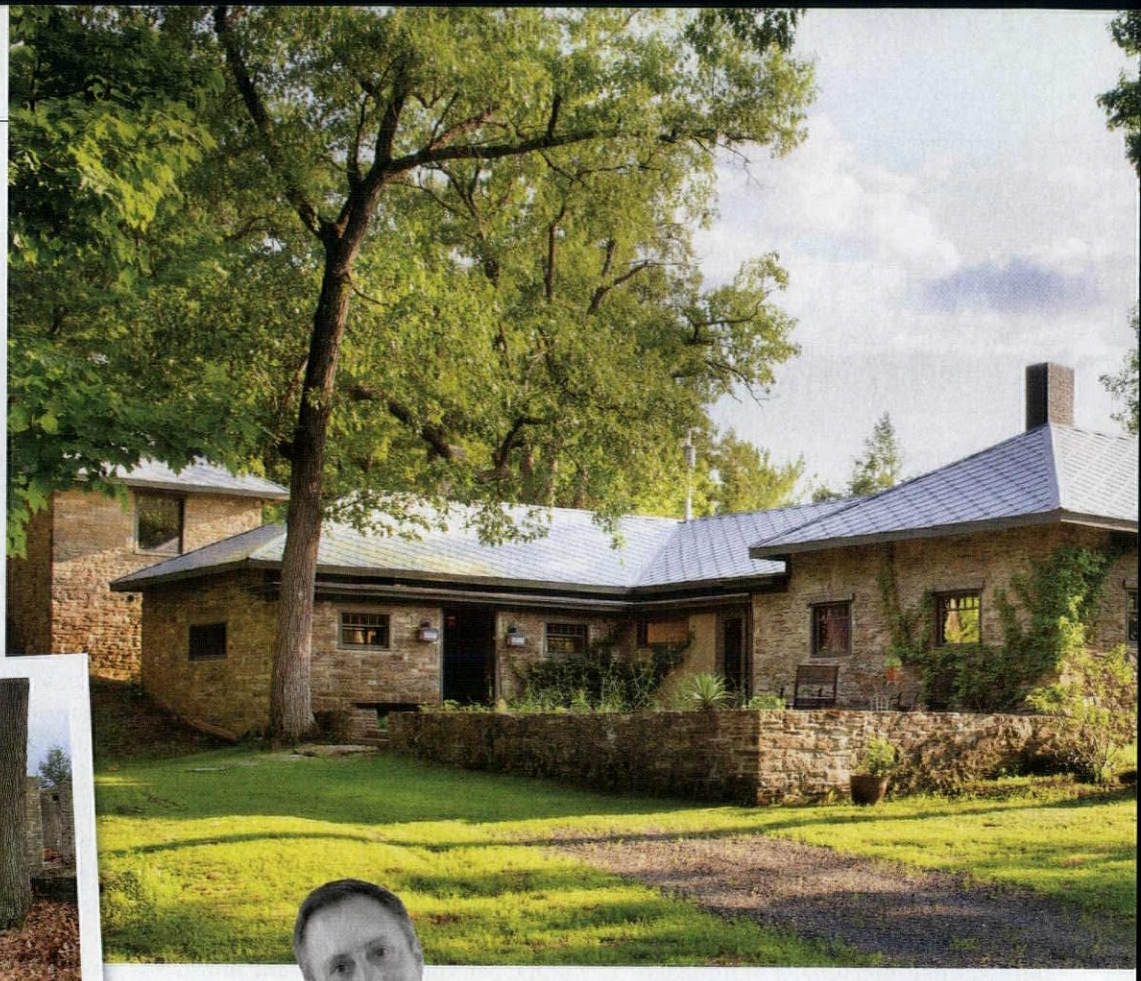




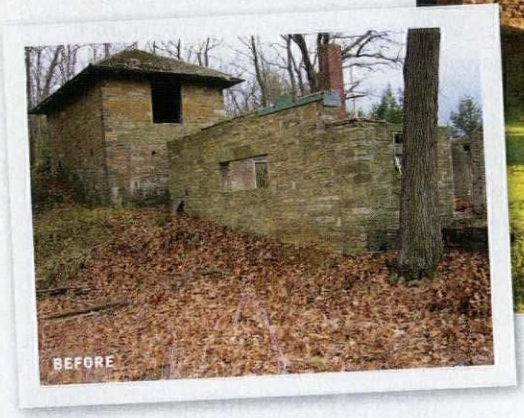
1. Overall view of the roof before repairs and replacement. **2.** Closeup of sistering stabilization measures, with steel straps installed under the gutter. **3.** View of gutters and substrate fully covered by the ice and water membrane. **4.** A view of the finished roof.

PHOTOS BY ANDY OLENICK/FOTOWERKS

SUCCESS!



RIGHT Zinc 'CastleTop' shingles by ATAS International replaced the asbestos-composite originals in the same historical diamond shape. **OPPOSITE** New oak beams replaced those that caved in with the roof. Pendants are antique factory lights with mercury glass; vintage 1950s dining chairs are by Kipp Stewart. Porches were added.





ELEMENTAL VISION

The site was perfect, and the bones of stone maintained a rugged beauty. It was time to bring life back to the ruined shell, with help. **By Warren James | Photographs by Steve Gross & Susan Daley**

My friend Stephen Shadley found this place, through serendipity and at a time when the property was not for sale, in 1987. He is a New York-based interior designer, and he became obsessed with the house, which he called a beautiful ruin. Abandoned in the 1950s, the house had only a partial roof by then, the rest having caved in after decades of leaking. Once the roof went, so did the plaster, and the floor collapsed.

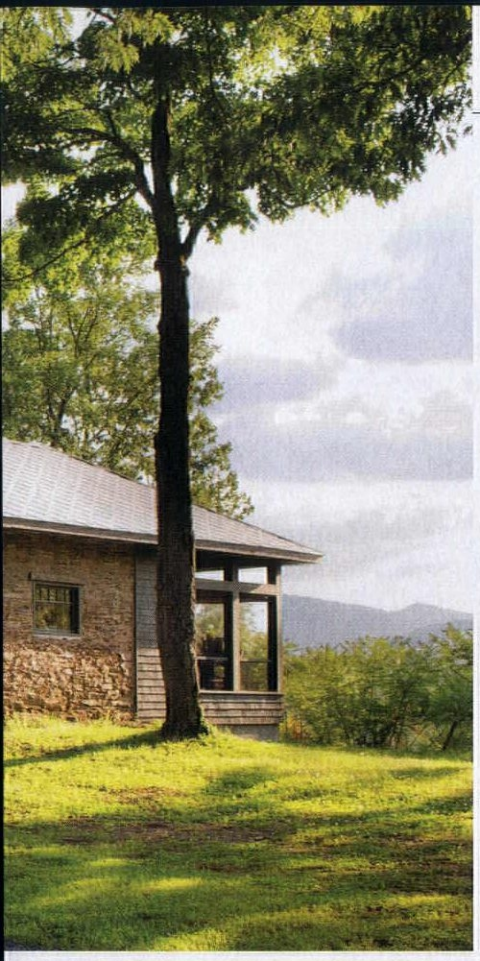
The stone house and tower were built in 1917 by Alleyne Ireland, private secretary to Joseph Pulitzer and an Englishman who had lived in India. This Catskill Mountains site reminded him of the view from his bungalow in Darjeeling. He built the bungalow of stones taken from the remote, 40-acre property and named it Little Darjeeling. Ireland was a colorful character who enjoyed entertaining; we think he lost the house during the Depression and ended up in a Poughkeepsie hospital.

When the property eventually came up for sale in 2000, Stephen encouraged me and my partner, Timm Whitney, to buy it. We did and were happy to see Stephen's vision come true over the course of three years. The project is largely a restoration: We kept the stone forecourt with its terrace and low walls, restored the original lines of the hipped roof, retained the partial basement and walls, and put in Marvin windows matched to the original openings. The interior has two very large common rooms, the 40' living space and the 30' kitchen/dining room.

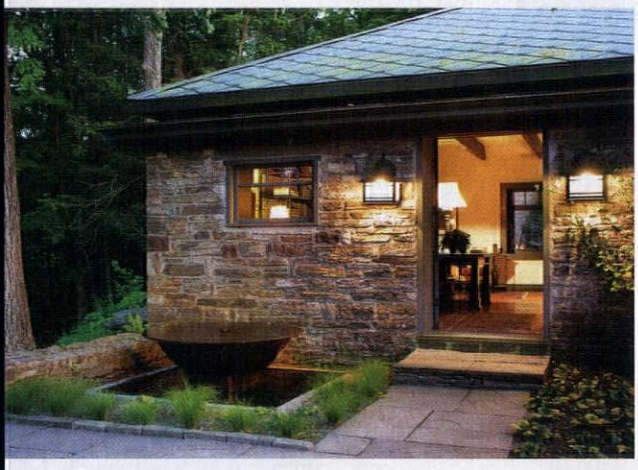
The house is slightly more formal now; it no longer has bunks in the main room, as it did when Stephen first saw it. Space was reconfigured to add a bedroom and a bath. The tower, which sits several feet from the house, was part of a water-collection system, with a concrete cistern under the floorboards to feed into a holding tank in the basement, from where water was hand-pumped for use. When the place was built in 1917, this area, still undeveloped today, had no electricity or town water. Now the tower holds a small guest suite.

"This was a dream project for me, with my friends in the house," Stephen tells us. We weren't just clients; he felt involved in the life of the place, which he had sketched and photographed back in 1987. His design approach has been called elemental: straightforward forms and materials, with cohesiveness from repetition. For example, the roof shingles are zinc, and so are countertops at the kitchen end of the dining room.

PORTRAIT PHOTO BY PETER SPEAR







THE INTERIOR The design for rooms inside combines elements of the original house, industrial modernism, and an Anglo-Raj flavor (mostly in furnishings and lamps) honoring the original owner. Two new screened porches, one for dining and one for sleeping, add to the bungalow aspect of the house, which is configured in an L-shape, or an abbreviated U. The red concrete floors over radiant heat are a nod to Frank Lloyd Wright. The massive masonry fireplace is brick, which designer Stephen Shadley had stuccoed and painted charcoal black to limit the palette. ■ "We didn't have a huge budget, just adequate to rebuild," say the owners. "We furnished with local finds, a process Stephen refers to as a scavenger hunt. The massive dining-room table, for instance, is an industrial piece found in Hudson, New York, and lights came from factories." The living space is just about 2,800 square feet, but the interior has a very generous, spacious aspect.





FORMAL COLONIAL REVIVAL
Built in the 1940s for Indiana Senator Homer E. Capehart (of the famous postwar military family housing bill), this imposing two-storey, five-bay Colonial Revival is one of the most distinguished in Tenleytown. The local dressed rubble stone laid in a partially-coursed pattern is especially fine. The entry has sidelights and fanlight set in a projecting frontispiece.

1930s BRICK COLONIAL
The Middletons' house, though modest, features nice brickwork and its original slate roof, which was common in Washington during this period. The roof contributes formality. The house is typical of the solid, well-designed Colonial Revival homes of the late 1930s that line Yuma Street, N.W., in Tenleytown.

A DOUBLE HOUSE
Although it appears to be a large single-family house, this one was built as and remains a double. Each residence has its own front door—both doors set within the recessed, arched entry porch. With a red-tiled, hipped roof and the round-arched, brick-lined tall windows, the house is an example of the between-the-wars Spanish Revival designs of the 1920s and 1930s.

FIVE BAY COLONIAL WITH SIDE WINGS



"There wasn't anyplace else we wanted to live! We've just finished an addition that's not visible from the street."

JENNIFER MIDDLETON



GRANT ROAD HISTORIC DISTRICT
This two-block district in Tenleytown is what remains of a former settlement in rural Washington County, in the District of Columbia. Predating the formal street grid, it retains the character of a meandering country road. Houses date from 1860 to 1931, many of them 19th-century Italianates or, like this one, front-gabled or side-gabled folk house forms with modest Victorian details.

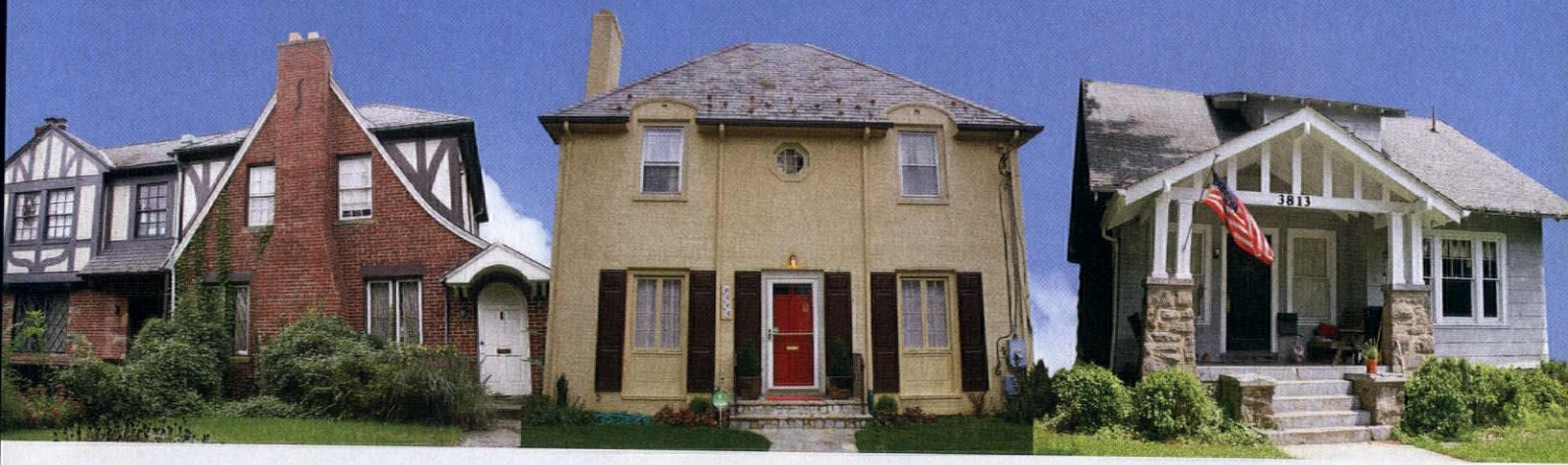


A public-relations pro currently home with two kids, **Jen Middleton** has been here since 2003; her husband previously had restored a house nearby.

Tenleytown / *Washington, D.C.*



Ignore the Mall and monuments and those big government buildings: There is an honest-to-goodness neighborhood inside the Beltway. Easily accessible, Tenleytown is relatively affordable and family-friendly. Community organizations offer activities from plein-air painting classes to soccer, wine tastings, and impromptu sledding. Not much remains of old "Tennally's Town," as it was known in the 1790s when John Tennally operated his tavern here. Extant houses date from the late 19th through mid-20th centuries, many in styles popular between the World Wars: Colonial Revival, English Tudor, and bungalows of all sizes. Set on compact but comfortable lots, most are of brick, stone, or poured-concrete construction, with some wood-frame examples. Tree-lined alleyway streets behind the houses make for appealing backyards to go with the tidy streetscapes. **By James C. Massey & Shirley Maxwell**



OLD ENGLISH WITH CATSLIDE

This large Old English or Tudor Revival design, a type common in the 1920s and 1930s, is also a double or twin house. Each separate residence has its own distinctive look: The one on the left has a "half-timbered" second storey, while the one on the right has a front-facing brick gable with a prominent chimney and its entry under the catslide roof.

FRENCH BETWEEN THE WARS

With its pyramidal hipped roof and parged walls, this house fits into the eclectic Country French designs popular in the late 1920s and 1930s. It's likely that the first-floor casement windows are shortened replacements for original floor-length windows or French doors.

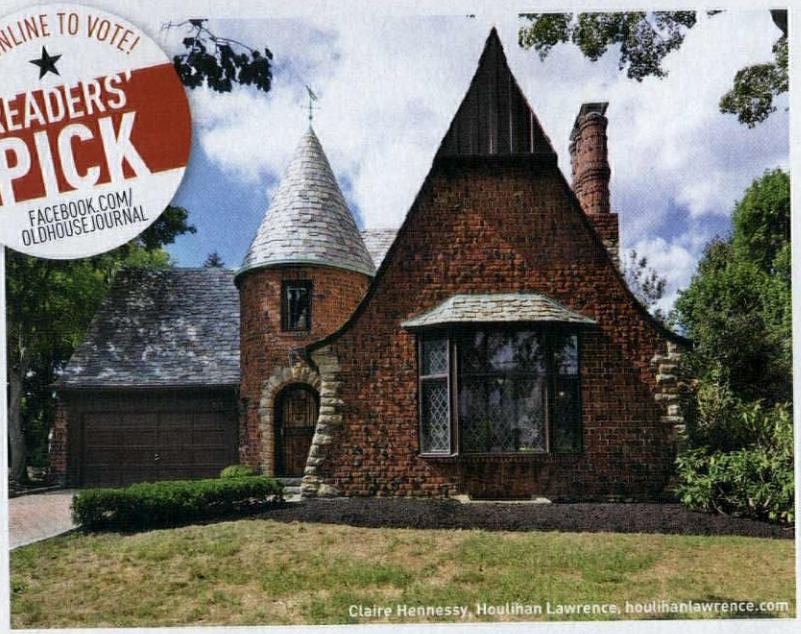
CRAFTSMAN BUNGALOW

The 1920s-era Craftsman or Arts & Crafts Bungalow style is common in Tenleytown. This house has a distinctive front porch with an open gable set on paired stone piers, and a triple window on the right. The designer and source for this house are unknown, but it is similar to ready-cut or kit homes found in this northwest Washington neighborhood.

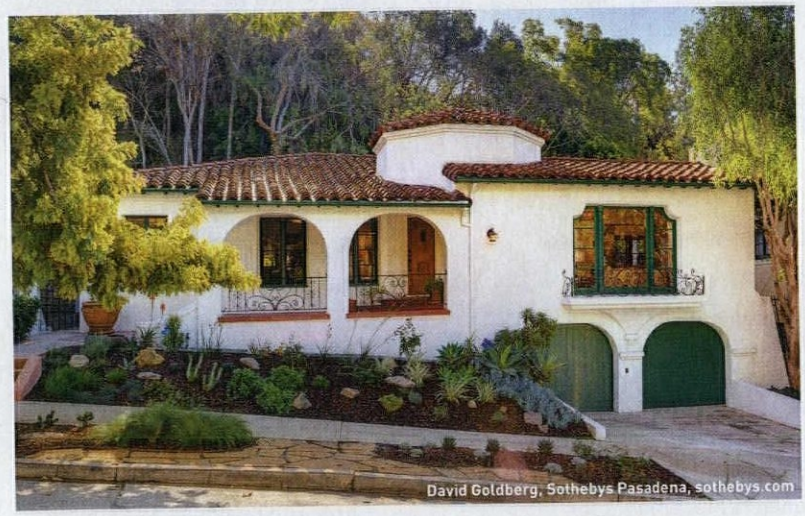
Romantic Revivals

From Storybook to Mediterranean, the romance is obvious in these five beauties of the 1920s and '30s.

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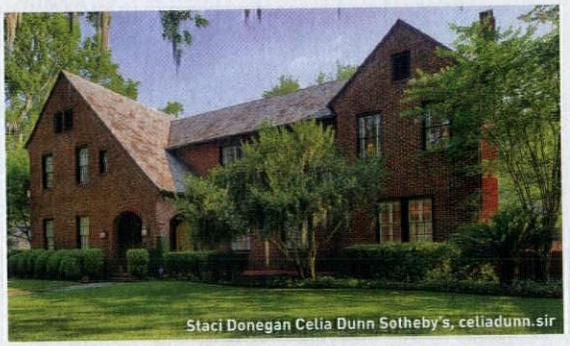
YONKERS, NY / $699,000
A 1931 Storybook Tudor exhibits trademarks like the precariously steep roof with picturesque slate, tower with arched entry door, and fieldstone chimney with chimney pots. Interior features include a turned-out staircase and wrought-iron "Juliet" balcony overlooking the vaulted living room.



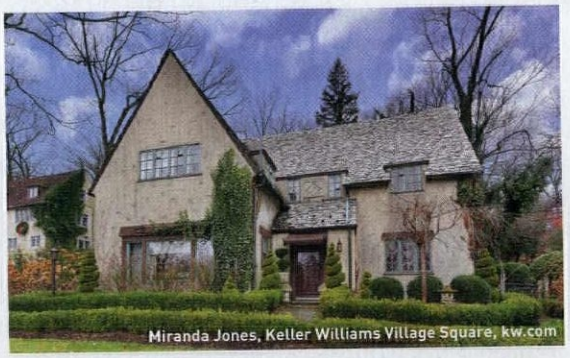
LOS ANGELES, CA / $1,625,000
The clay-tile roof, entry loggia with arches, and ornamental scrollwork mark this 1930s home as Spanish Colonial Revival. It retains its original floor-to-ceiling mantel, period lighting, an archway with rope plaster trim, vaulted ceilings, and a period-leaning kitchen with ziggurat details taken from the breakfast room.



HIGHLAND PARK, IL / $699,000
Architect Ames Ross designed this slate-roofed 1928 French Norman Revival with a stone front gable, French Provincial shutters, and casement windows. Inside: an ornate wrought-iron staircase, oak plank floors, and a dramatic beamed library.



SAVANNAH, GA / $799,000
An arched entryway and door leads into the 1923 brick Tudor Revival with slate roof and two front gables. Inside are hardwood floors, dining room with scenic wall mural, multiple fireplaces (one in a bedroom), artful cutouts on stairway balusters.



MONTCLAIR, NJ / $850,000
This 1927 stuccoed Tudor or Norman Revival features quoins and skintled brick on the chimney, and a steep slate roof with casement windows. Inside find a paneled living room, heraldic stained glass, leaded-glass windows, embossed plaster, and a paneled ceiling in the dining room.



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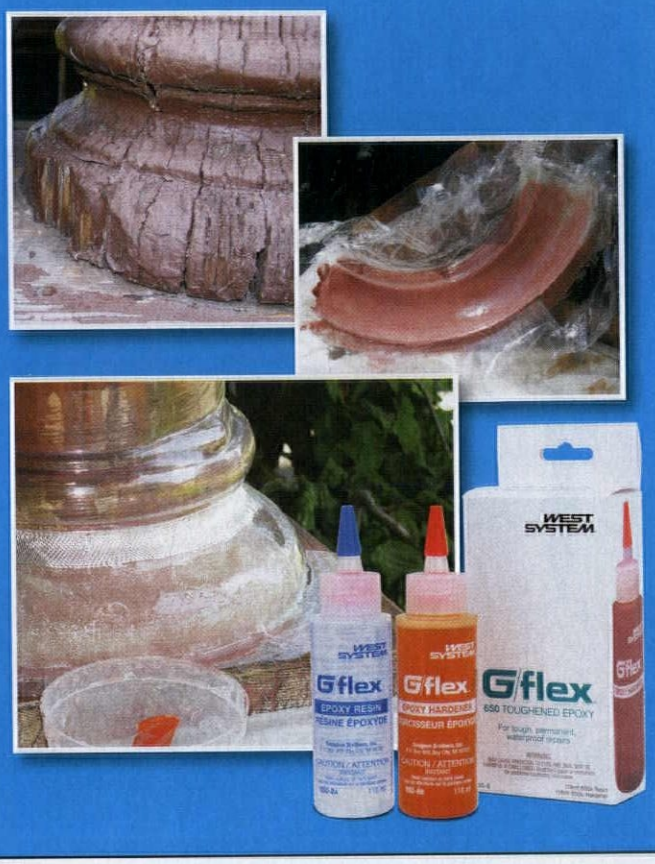
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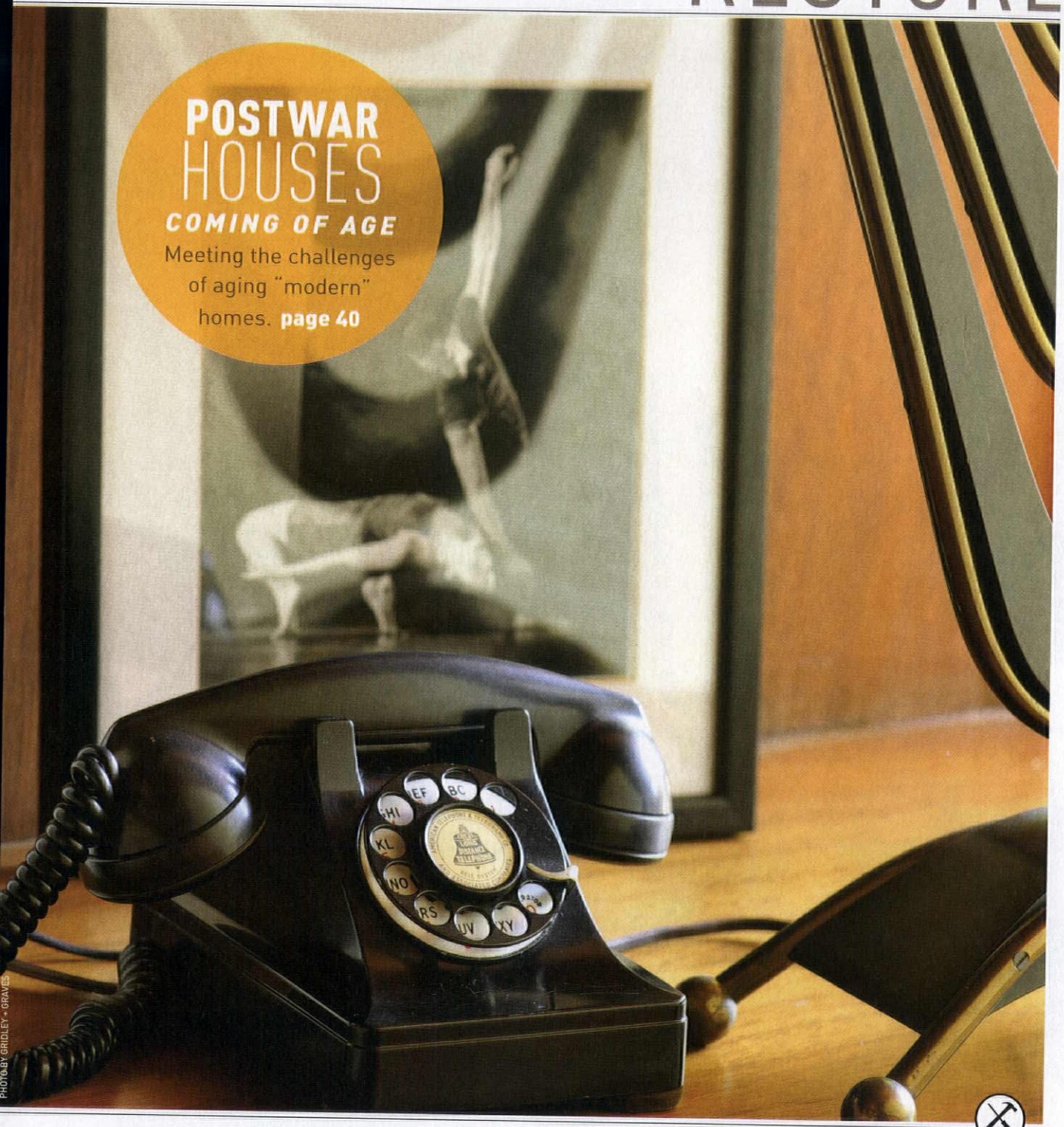
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POSTWAR HOUSES

COMING OF AGE

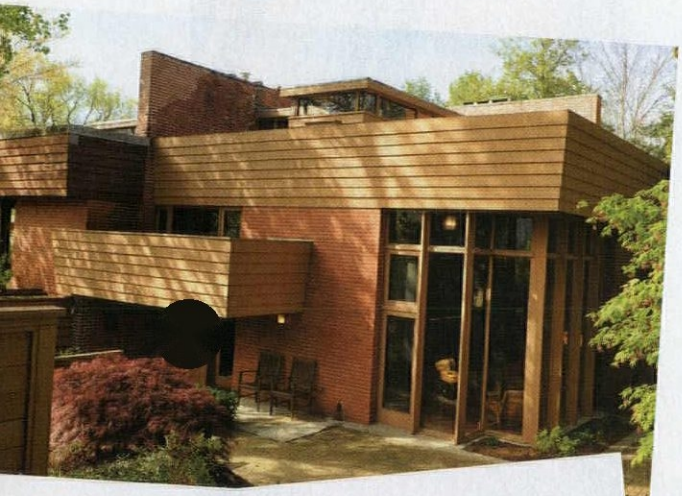
Meeting the challenges of aging "modern" homes. **page 40**

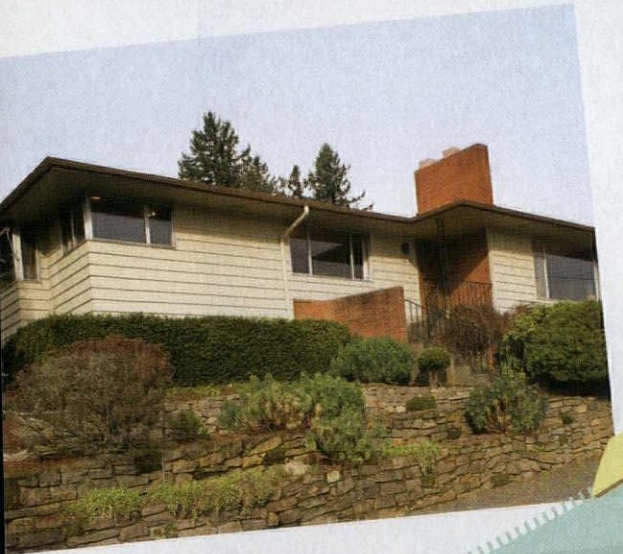
PHOTO BY GRIDLEY + GRAVES

48 **QUICK MAKEOVERS:** A GRAND ENTRANCE
Secure a newel post, add interest with a picture wall, paint a floorcloth.

+

50 TOOLS + MATERIALS
52 KNOW-HOW
54 STUFF USE & TIME SCREWED UP
56 SALVAGE IT
58 DO THIS, NOT THAT
60 ASK OHJ





HOUSES OF THE 1940s, 1950s, AND 1960s ARE NOW OLD ENOUGH TO SUFFER FROM THE INDIGNITIES OF AGE AS WELL AS CONSTANT ASSAULTS MADE TO "UPDATE" THEM. APPLIED THOUGHTFULLY, MODERN MATERIALS AND METHODS WILL MAKE THEM BETTER THAN NEW.

BY MARY ELLEN POLSON

Postwar

PHOTOS BY EDWARD ADDED (TOP); WILLIAM WRIGHT (BTM). OPPOSITE: PHOTO BY BLACKSTONEEDGE.COM

Like the Baby Boomers they nurtured,



Challenges

homes built in the 20 years after World War II are mellowing with age. Somewhere between 25 and 30 million single family houses went up between 1945 and 1965—most of them in the newer, more compact styles variously called Ranch, split level, raised ranch, Atomic Ranch, Cape Cod, and others. Altogether they make up at least a third of the occupied homes in the United States.

As any Baby Boomer can tell you, getting older comes with challenges. The good news: Most of the homes built in the postwar era were stick-built from quality materials, with solid foundations and rugged brick, wood, or composite siding. Inside, walls are sheathed with smooth wallboard and floors laid with durable strip hardwood. Kitchen layouts feature the classic work triangle, and unlike many homes built before 1940, there was at least one bathroom.

Builders made good use of the many new materials developed earlier in the 20th century, especially when it helped curtail the rising cost of construction. Among the innovative products you can still find in postwar homes today are

FROM TOP LEFT
Mid-century houses range from an architecturally significant 1939 Frank Lloyd Wright design to a 1940s raised ranch and a simple suburban ranch with a shallow hipped roof, built in 1947.

Postwar Challenges



↑ **A 1955 Usonian-influenced house** with cedar board-and-batten siding and a nearly flat roof exhibits some of the attractions of mid-century architecture, from horizontal emphasis to oversized windows.



Jalousie Windows

Since central air conditioning was nonexistent in most homes built before the mid-Sixties, the louvered panels known as jalousie windows were essential for houses in hot climates like Florida and the Deep South.

Jalousie windows and doors are typically made of angled glass slats joined on an aluminum clip track, which cranks them open or closed in unison. Because the slats tilt down at an angle, the window can be kept partially open even during a thunderstorm, providing some ventilation on hot days.

The earliest styles for windows and doors had panes from 4" to 6" deep. By the 1960s, as suburban development spread throughout the South, entire homes were outfitted with cranked louvered windows with larger glass slats and three to four louvers per window.

Jalousie windows posed several problems right away, however. They don't seal tightly when closed, allowing water and dirt to get in and conditioned air to seep out. In hot steamy climates like the Florida of my own childhood, metal parts tended to corrode and cranks easily broke or went missing altogether.

That said, it's possible to find replacement parts for jalousie windows and storm doors (see Resources, p. 87), and several companies offer new versions that resemble historic jalousies without the problems of the originals. Most are marketed only in locales with mild climates and/or trade winds, places like Hawaii and coastal Australia.

ABOVE While JELD-WEN's Breezway windows (made in Hawaii) may look like old jalousies, they seal tight and come with built-in screen and security options. All hardware is concealed and made from noncorrosive materials.

The word **jalousie** originates from the mid-18th-century French and means literally **jealousy**, and by extension, screen, as in the screening of women from view in some Middle Eastern cultures.

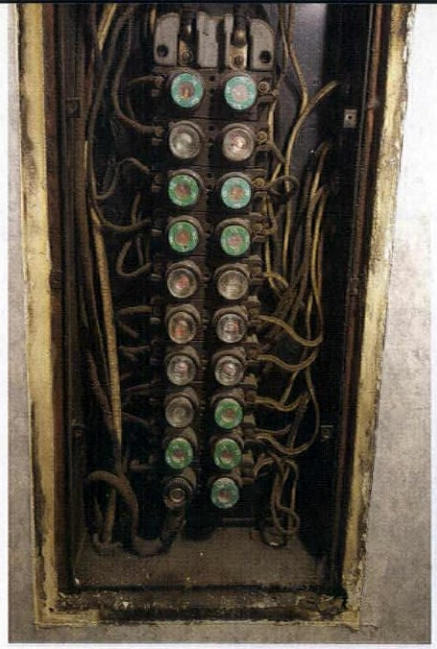
THIS PAGE & OPPOSITE: PHOTOS BY BLACKSTONEEDGE.COM (BTM); PHOTO COURTESY OF ROCKETEXPRESSSERVICES.NET (OPP., TOP)

plywood and fiberboard; composite siding, roofing shingles, acoustic tile and floor tile; and early forms of insulation and electrical distribution boards.

Of course, some of these vintage products came with unforeseen issues. Early plywood and wallboard, for example, contain or were finished with materials that contained high levels of VOCs (volatile organic compounds). Fortunately for present-day residents (and perhaps bad for Boomers), any off-gassing took place within months of initial construction. More pernicious is the use of asbestos in all those composite products, lead in paints and other finishes, and formaldehyde in a variety of products, including insulation. Add in aging and obsolete plumbing and electrical systems, and you have a scenario where a significant chunk of the renovation budget for a 60-year-old house must go toward elements that are absolutely essential for health and safety, but won't be seen.

Let's start with plumbing and wiring.

If you have poor water pressure or unexplained leaks, you probably know there's a problem with the plumbing. As a cost-saving move, many postwar homes were plumbed with galvanized iron pipes rather than copper. Galvanized pipes



This old fuse box is loaded with obsolete wiring and it lacks adequate insulation.

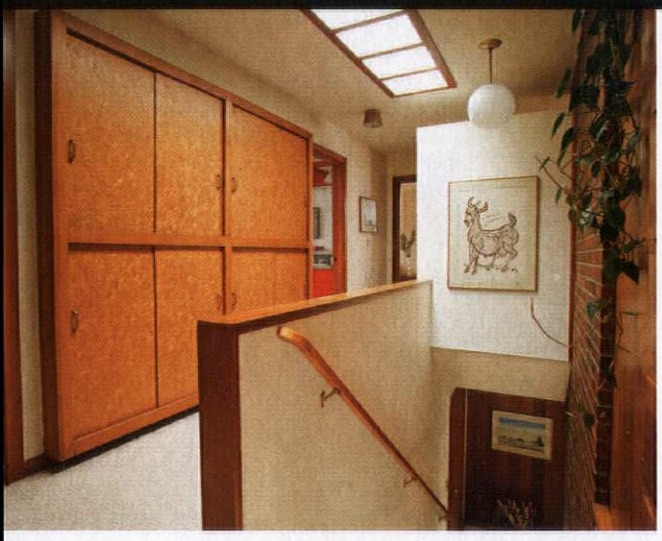
are actually made of steel covered with a layer of zinc. Over years or decades, the zinc erodes and allows corrosion to build up on the inside pipe walls, reducing water pressure and contributing to poor water quality. Worse, the corrosion can form rust, creating the potential for lead accumulation, which then percolates into drinking water.

If you suspect your house is served by galvanized pipes, have the system inspected by a reputable plumber. If the plumbing is original and fully or partially corroded, the only way to ensure no lead gets into your water is to fully replace the galvanized plumbing and service lines.

As for electrical wiring, the good news is that many houses of the 1950s and '60s missed the knob-and-tube era completely. That's fortunate, because aged knob-and-tube is considered such a fire hazard that modern building inspectors will stop work on renovation projects if it is still in use in the house.

The bad news is that most postwar houses didn't miss the fuse era. A common design for fuse boxes in homes built between 1940 and 1965 was the 60-ampere fuse box. (An ampere, or amp for short, is a unit of electric current.) Inside were four Edison-base plug fuses for branch circuits, and one or more fuse blocks for cartridge fuses to serve major appliances. Electrical junction boxes with 100-ampere or higher service appeared about 1985. Today, 200 amps is standard, but modern electrical needs are pushing even this higher standard, too.

While fuse panels are still legal in most places, having one in the house is usually an indicator that the wiring may be equally obsolete. Additionally, there is a risk of fire if, say, someone plugs a 20-ampere fuse in a slot for a 15-ampere fuse. The electrical wires can't handle the higher amperage, causing the wires to overheat. Once damaged, the danger remains even if the 20-ampere fuse is replaced with one of the correct size. [*text cont. on page 47*]



Even plywood and pressed-wood products gain patina over the decades.

Plywood & Wallboard

Think these should go? Think again. Both are historic: plywood has origins as early as the 18th century. Homasote, one of the first commercial fiberboards, dates to 1916. Both materials have undergone so many changes in just a century that it's possible to date a house based on quirks and characteristics in either material. Telltale signs include thickness, surface pattern, composition, even those fish-shaped plugs that appear in plywood made in the 1950s and '60s.

As finish materials, both plywood and wallboard may be important indicators of style as well as innovation. For example, Frank Lloyd Wright used plywood as an important design element on both ceilings and furniture in the 1958 Seth Peterson Cottage—dramatic now, with nearly 60 years of patina. And early wallboarding was tacked onto walls and ceilings with battens or stripping that makes for a homely period detail today.

10 *Misunderstood Materials*

As a result of hyper-remodeling and the complete gutting of 50- and 60-year-old interiors, many mid-century architectural features and materials are endangered. Here's what to consider saving when renovating, and why.



ABOVE Unadorned brick is a mid-century treasure to savor. Never paint it—you'll just create a labor-intensive job for some future restorer.

No. 1 BRICK & STONE

Avoid painting, removing, or altering original brick and stone walls, planters, and fireplaces. Removing paint from brick or stone is a labor-intensive process involving heat, chemicals, or both. Covering either with "updated" materials like stone veneer or tile can irreparably damage the surface, too.

No. 2 WINDOWS

Windows are a key style marker, part of the architectural envelope of the house. Rather than rip out original louvered, casement, or sash windows, beef up insulation and weatherstripping around the framing, or install storm windows. If windows are beyond repair, replace them with new ones matched as closely as possible to the style, light (pane) configuration, and operation of the originals.

No. 3 *Laminate Countertops*

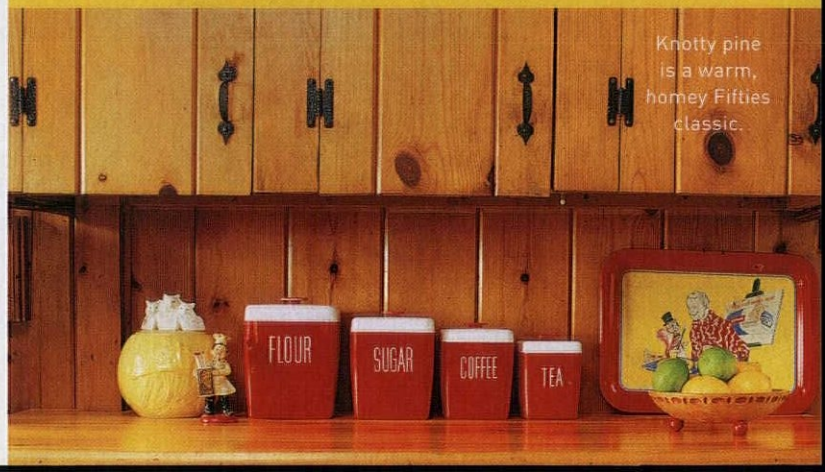
Vintage laminate (e.g., Formica, Wilsonart) is one of the most easy-care and durable surfacing materials ever made. If it's in good condition, freshen it up with replacement aluminum or chrome banding (see Resources, p. 87). If not, look for a Retro-style replacement pattern; just be aware that not all of the original patterns are available.

4 INTERIOR DOORS

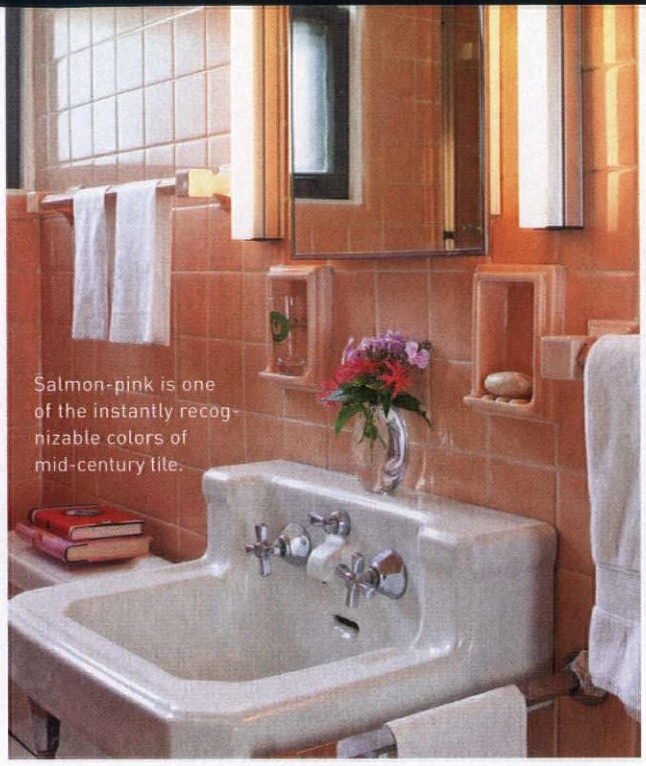
Like plywood, an original hollow-core door can develop a pleasing patina over the years, particularly if it was a better quality door to begin with. Obviously, one that's missing or damaged (with baseball-sized holes, for instance), should be replaced—but not with a molded four- or six-panel door! Several manufacturers offer hollow-core flush doors in hardwood veneers for as little as $70 per door. Fancier flush-door options are available, too.

No. 5 *Knotty Pine (and other) Paneling*

Yes, natural wood darkens with age, but this Fifties favorite can be freshened with wood-specific cleaners like those from Howard Products. Resist the temptation to paint solid wood, especially if it's high-quality Douglas fir, redwood, or pine plank. As for that skimpy 1/8"-thick faux-wood paneling installed by the acre in the 1960s, rip it out and replace with a better material, especially if it was a DIY substitute for plaster or wallboard.



Knotty pine is a warm, homey Fifties classic.



Salmon-pink is one of the instantly recognizable colors of mid-century tile.

No. 6 Bath Fixtures

Original tubs, sinks, and toilets were well made back in the day, which is reason enough to keep them if they're in good condition. Fixtures in period colors (Mamie Eisenhower pink, jade green, buttercup yellow) are to be treasured. If that powder-blue tub just doesn't work for you, however, offer it online or to a local salvage dealer so it can find a loving vintage home elsewhere.



LEFT Here's new old stock (NOS) in Mid-century Modern styles from Liz's Antique Hardware, who has been offering it for years.

No. 7 DOOR & CABINET HARDWARE

Fortunately, you can still find places to buy authentic replacements for chevron pulls, bronze tab knobs, and dimpled passage sets. But there's also new old stock (NOS) sold on Etsy, eBay, and through salvage dealers, a good idea if you're going for period authenticity. Ironically, new reproductions are probably better made and less expensive than vintage originals.

PHOTOS BY WILLIAM WRIGHT (TOP); GROSS & DALEY (BTM)
OPPOSITE: PHOTOS BY BLACKSTONEEDGE.COM (TOP); GROSS & DALEY (BTM)

No. 8 Original Kitchen Cabinets

Don't rush to rip out old cabinets, especially if they're made of solid wood or a unique material like steel. High-end wood cabinets in usable condition can be refreshed with cleaners and wood restorers, just like plywood and paneling. Steel cabinets have their drawbacks, but they are true to period and can be refinished by powder-coating, at a metal or body shop.

No. 9

CERAMIC WALL TILE Tile made in the post-war years tends to be hefty and durable, with a depth and consistency of color that's hard to find today. Even if it's not initially to your taste, a two-tone color installation is classic for this era. Floor tile may be a different matter, however, since flooring tends to suffer from water damage and cracking. A new ceramic tile floor in a Fifties pattern may give the room a completely new feel that lasts until the next wave of restoration.

No. 10 Vintage Wallpaper

Wallpaper has long been a matter of personal taste, and tastes change. But period papers are an important record of the history of the house. If you're lucky, you may actually like the period paper you've inherited—chances are, though, that you do not. Leave a small sample on a wall (a full repeat, if possible) as a reference for a future owner. The sample might be inside a closet, or covered with a mirror or behind a piece of furniture.

BELOW Hung in a 1947 kitchen, the sweet strawberry-design wallpaper was purchased as vintage stock.







ABOVE Reproductions of early 20th-century rock-face block designs are available for repair or new-builds, from Classic Rock Face Block. **LEFT** Original patterns for rusticated brick, sold through a ca.1908 Sears, Roebuck catalog.

Concrete Block

A standard for foundations and later as a substructure under brick or other forms of cladding, concrete block is one of the most ubiquitous 20th-century building materials. An early form was the handmade picturesque rusticated concrete block. So called because the exposed surface resembled textured stone, rock-face block first appeared late in the 19th century, when innovations in cement making made it possible to press concrete blocks on work sites. When an inventor named Harmon S. Palmer created a machine that added textured or architectural faces to the blocks as they were pressed, rock-face block became a national phenomenon. The blocks were a staple of Sears kit homes, appearing from the foundation to the roof line.

Many of these early concrete installations suffer from deterioration, especially steps, porch walls, and other exposed areas. Luckily, there are several sources for modern rusticated block. Classic Rock Face Block, for instance, offers reproductions in 29 original patterns, including multiple "rock" designs—from shallow to heavy rock—and architectural designs like the beveled-edge panel, a face that creates crisp architectural lines.

Terrazzo

Invented by the Romans, terrazzo was reintroduced in commercial settings in the 1920s, segued to high-end homes like the designs of Richard Neutra in the 1940s, and became the indoor–outdoor flooring of choice in homes from Florida to California during the 1960s. Terrazzo is a blend of aggregate—stone or marble chips—embedded in cast or poured concrete or cement. Once installed, terrazzo can last for decades with proper care.

Terrazzo is traditionally composed of two parts aggregate to one part Portland cement, bound together with just enough water to bring the mixture to a cookie-dough consistency. Once leveled in place, additional stone chips are sprinkled over the surface to create a uniform appearance (min. 70% aggregate).

Terrazzo is subject to a variety of perils, from subsidence and earthquake damage to yellowing, stains, glue, minor cracks, and carpet-tack holes. Provided the floor isn't structurally compromised, it can be brought back to its original luster with a good machine polishing and buffing, which will remove the old sealer and any paint or glue. It's essential to find a contractor with experience in polishing—not sanding—stone, concrete, or terrazzo floors for this step.



LEFT In many Sun Belt states, cool terrazzo floors could be hiding beneath old wall-to-wall.

Minor holes can be filled with new terrazzo, or with epoxy that matches the base color of the terrazzo, followed by faux painting to mimic the aggregate. Larger cracks tend to occur around the metal divider stripes in period installations. They can be patched, but it isn't cheap. Luckily terrazzo colors have been standardized since 1931, so it should be possible to get a close match.

As a final touch, the surface should be sealed with a commercial penetrating sealer formulated specifically for terrazzo. Always use a neutral cleaner with a pH between 7 and 10.

BOTTOM PHOTO COURTESY OF ALT DESIGN; OPPOSITE: PHOTO COURTESY OF GREEN MOUNTAIN PAINTERS (BTM)

THE PRO TIP



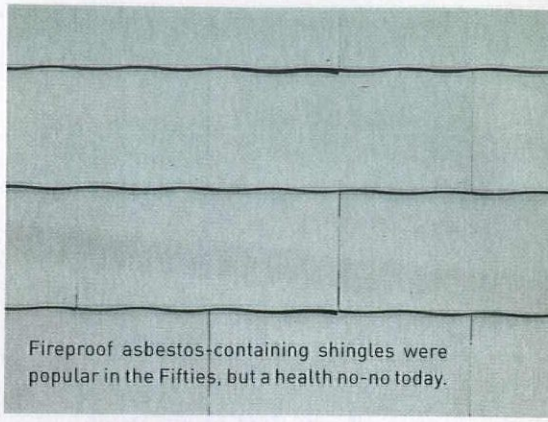
Asbestos is common in 20th-century homes. Floor tile, adhesives, insulation on heating ducts, plumbing, or electrical panels, plus cement or asphalt roofing and siding, early vinyl wallpapers, attic and wall insulation all may contain asbestos. Removal, if needed, should be handled by licensed pros wearing protective disposable suits with hoods, goggles, and NIOSH-approved respirators.

To fix it, the old circuit must be rewired. The modern standard is an electrical panel with circuit breakers, not fuses.

Beyond the electrical service panel, electrical wiring has gone through many changes since the 1960s to make it safer and more stable. There have been a few wrinkles, too. For example, aluminum wiring was used for a short time in the 1960s and early '70s during a period of high copper prices. Even then, outlets and switches weren't equipped to handle it, and aluminum wiring is considered a potential fire hazard today. Any plans for remodeling should include a full inspection of the existing electrical system to make sure it meets modern building codes.

Insulation has witnessed a similarly rapid evolution. If your wall or attic insulation contains vermiculite, you should be aware that 70 percent of this material sold between 1920 and 1990 came from a mine contaminated with asbestos. Obviously, any old insulation should be tested for asbestos, especially if it is exposed to the open air.

During the 1970s, many homeowners installed urea-formaldehyde foam insulation as a retrofit to save energy. A substantial number of these homes had high levels of formaldehyde in the indoor air soon after installation, according to the EPA. While the levels decreased rapidly after the first few months and reached background levels a few years later, you may still want to remove it and replace it with more eco-friendly insulation.



Fireproof asbestos-containing shingles were popular in the Fifties, but a health no-no today.

Speaking of asbestos, the material was rife in building products in the postwar years thanks to its fireproof properties. The good news: asbestos is only dangerous when it's deteriorating or disturbed. The bad news: when an asbestos-containing material is damaged, it releases microscopic fibers into the air, where they can be inhaled or swallowed. Exposure can cause lung cancer and a rare variant, mesothelioma.

The best approach to dealing with materials that may contain asbestos is to leave them alone if you can. That said, many banks will not write mortgages on houses that are known to contain asbestos, especially if it's wrapped around heating or cooling ducts. If you are planning a renovation that may disturb an asbestos-containing material, such as old siding or vinyl composite tile, have it tested by an accredited asbestos inspector. If asbestos is confirmed, the material should be removed only by a certified remediator. Removal is regulated at the state level: look for a licensed pro on your state government's website.



Lead paint may lurk beneath top coats of modern latex.

Lead paint, the bane of older homes, was in use until 1978 and can still be lurking on walls, windowsills, and siding. If you plan to do your own scraping and removal, follow the same guidelines that are required for commercial contractors in the paint-removal business. Wear protective clothing (including a well-fitting respiratory mask); use only low-temperature heating devices and vacuum-attached power tools to strip paint suspected of containing lead. Keep the work area well contained (with floor-to-ceiling plastic wrap securely taped, for example), and dispose of the debris securely and legally.

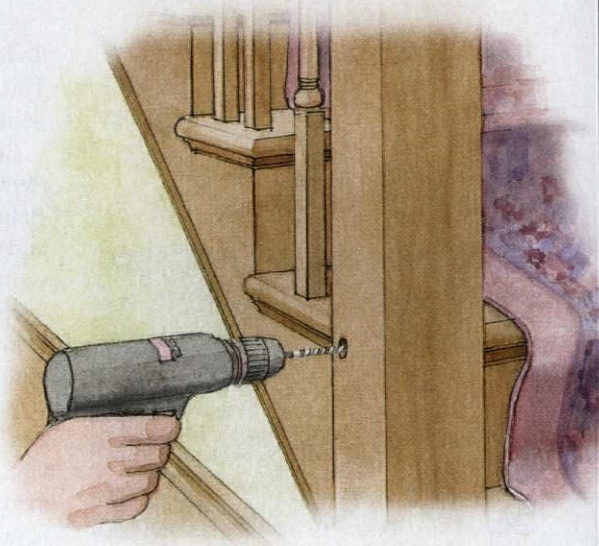
Make a Grand Entrance

It's the first place visitors see. Add interest with a picture wall or floorcloth; keep the staircase tight.

By Lynn Elliott

HOUR

Secure a Newel Post

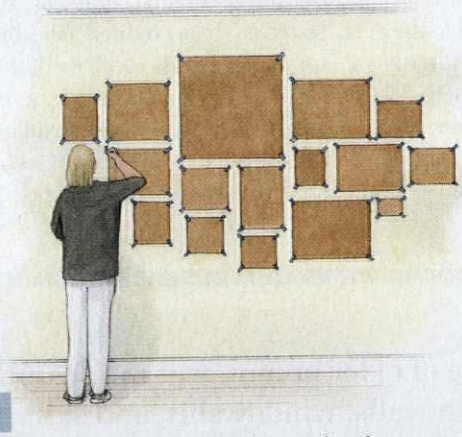


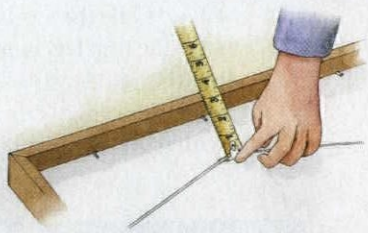
Keep stairs safe by stabilizing a wobbly newel post. The newel may be solid or hollow; a built-up hollow post will have seams. Have an assistant hold post tightly in position. Use a flathead wood fastener long enough to run at least 1½" into a tread. Drill through the side closest to the tread—not in the middle, which could cause a hollow post to split. Create a hole with a spade bit that matches the size of the fastener head; go just deep enough to countersink. Using a long drill bit the same diameter as the screw, drill through the side of the post into the edge of the tread, keeping the drill level. Cover the hole with wood putty; finish to match.

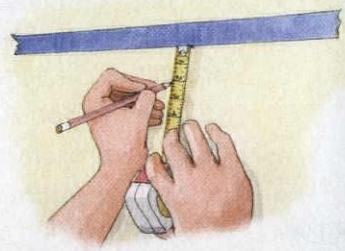
DAY

Hang a Picture Wall

Gather up framed artwork and photos you'd like to display. Frames and mattes don't need to match, but the art and framing should have a theme. Also think about the style of your room. Modern frames may not look quite right in an old house with traditional furniture.







STEP 1

Plan the hanging arrangement by tracing frames onto kraft paper and cutting them out. Label them and arrange cutouts on the wall with low-stick painter's tape. Adjust the layout for balance. Don't overfill the space; leave visual breathing room. Keep the bottom of a frame (or a row of frames) no higher than 4' off the floor so the center of the arrangement falls at eye level. Larger pictures should have the most prominent position. Place smaller ones around the large piece, working outward. Over furniture, the large image or arrangement should be two-thirds of the width of the piece.

STEP 2

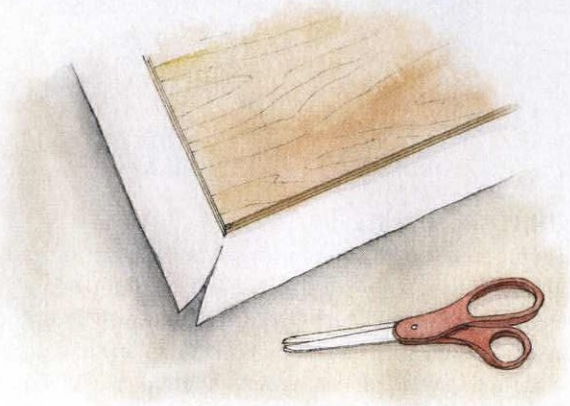
Once layout is set, measure each frame and find the center along width. Mark that spot on the wall with painter's tape and remove the cutout. Turn the picture over and measure from hook or cord (pulled taut) to the top of the frame. Measure down from the tape and mark the wall with a pencil. The pencil mark is where the wall anchor will go. For medium to heavy pictures or mirrors, either find a stud or use wall anchors or toggle bolts. Use a drill bit to match the size of the anchor or bolt. Very light pictures maybe hung with removable adhesive strips and hooks or nails. Drive nails at a 45-degree angle, not straight, as that's more secure.

TIP ● If you're unsure of your newel post's construction, gently **pry off the cap with a thin putty knife** to see inside.

WEEKEND

Paint a Floorcloth

A decoratively painted canvas floorcloth is period appropriate, practical (you can wash it), and may be floral or graphically geometric. A checkerboard of marbleized squares, wall to wall, mimics stone entry floors.

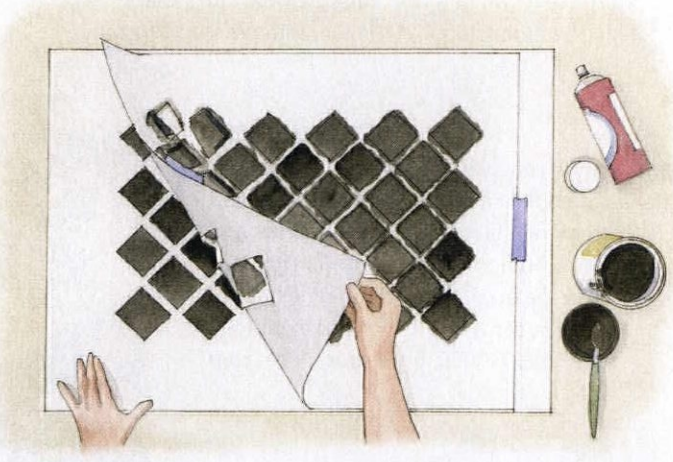


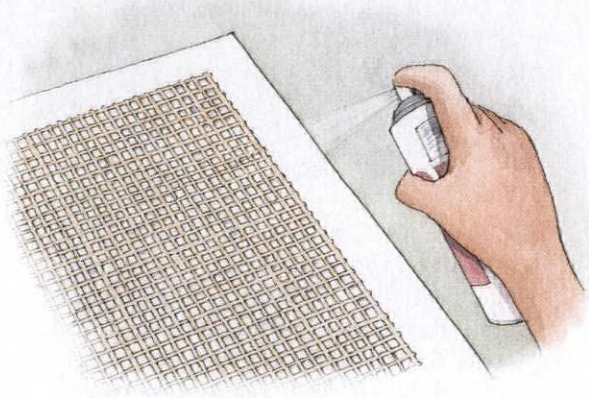
STEP 1

Determine the size of the floorcloth and add 2" extra on all four sides for the unhemmed canvas. Center the canvas on a piece of plywood or a stretching frame the desired size of the floorcloth and staple the canvas edges to the back of it. Miter corners by cutting a triangle out of each corner. Working on a drop cloth, prime the front of the canvas with flat latex paint. Let dry and repeat.

STEP 2

Apply a coat of the base color. Options for patterns are unlimited—stencil motifs, geometrics, stripes, checkerboards/harlequins, or compass roses all are traditional. No matter which pattern you choose, remember to leave 2" to 4" for a border around the central design during layout. If using a stencil for the pattern, lightly coat it with spray adhesive, stick it in place, and apply the secondary color. Carefully remove the stencil to avoid smearing the paint and repeat the process on the next section. If creating a geometric, checkerboard, or striped pattern, use painter's tape to lay out the design. Apply the secondary color and allow it to dry before removing the painter's tape.





STEP 3

With a damp sponge, remove any dust. Let dry. Seal the floorcloth with three coats of polyurethane, allowing each coat dry before applying the next. Remove the staples from the hem and take out the plywood/stretcher. Seal the hem with fabric glue or rubber cement. Trim any frayed edges and then run a flat bead of glue on the edges to prevent further fraying. Let dry. Seal the back of the floorcloth with two coats of polyurethane. To prevent slipping, the floorcloth may be secured in place with double-stick painter's tape, mounting putty in the corners, or a coat of liquid rubber on the back. Maintain the floorcloth by damp-mopping it with water and a mild soap. Dry immediately with a rag.

ILLUSTRATIONS BY ROB LEANNA

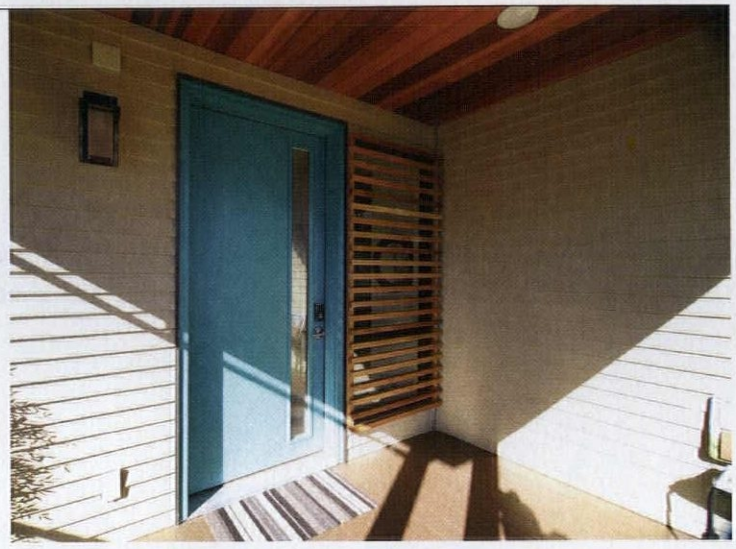
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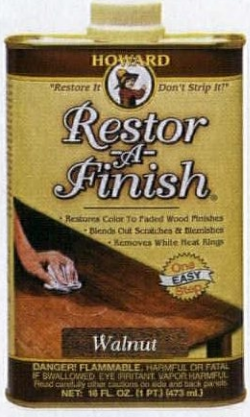


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BACK TO FABULOUS >

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< STASH IT

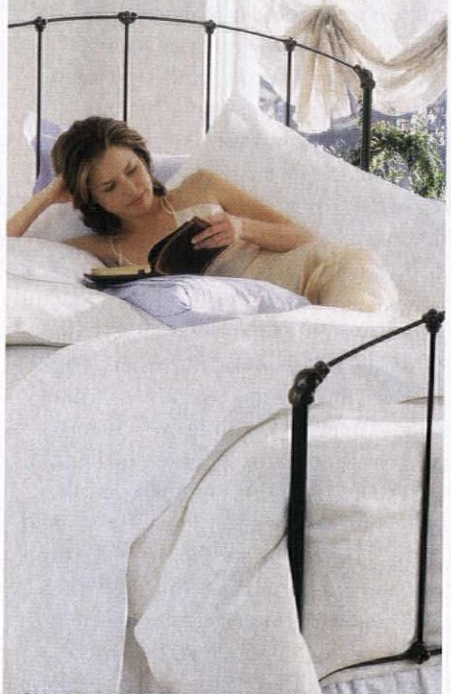
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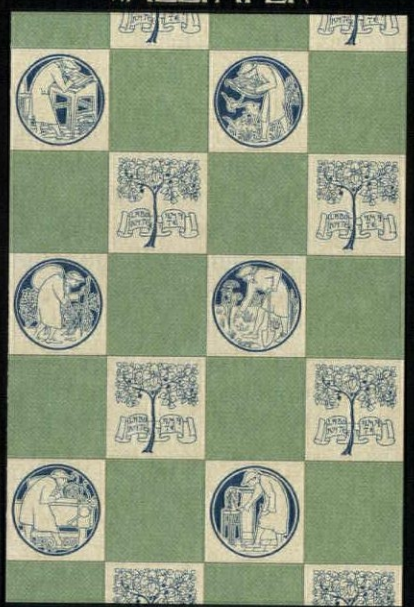
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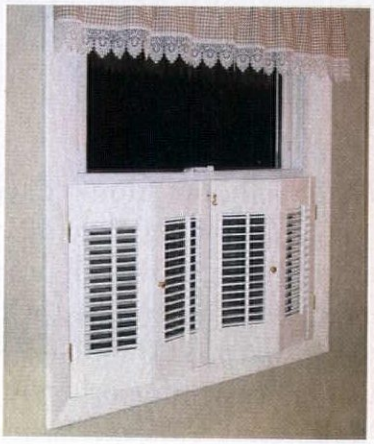


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There's no mistaking black mold, one of two highly toxic types of mold that pose a threat to human health.

The Lowdown on Mold

Although many molds are harmless, any amount of mold in an indoor environment is potentially harmful. Hidden mold is pernicious; a few strains are toxic. **By Mary Ellen Polson**

Whether your home is old or new, you've probably seen evidence of mold somewhere in or on the house. Mold can be found almost anywhere moisture is present, growing and proliferating on surfaces from grout to wallboard, wood paneling to carpet, and outdoors on siding or shingles. It's most pernicious in areas that can't be seen—in voids behind walls, inside HVAC ducts or cavities, or in attics or basements.

Molds reproduce by means of tiny invisible spores that float through the air. Astonishingly, there are 100,000 types and species of these spores. Some are harmless, and others can cause health problems. **Allergenic molds**, for instance, can create or trigger allergies in humans. **Pathogenic molds** are a threat to people with compromised immune systems—people undergoing chemotherapy, for example, or who have HIV or other immunological conditions.

The most feared molds are **toxic molds**. Fortunately, toxic molds are rare, usually occurring only in indoor environments that have been damaged, flooded, or closed up for long periods of time.

The two main types of toxic molds are *Stacybotrys chartarum*, better known as **black mold**, and *Memnoniella echinata*. (The main difference is how they grow. Black mold appears in splotches, while *Memnoniella* appears in chains.) Both grow on wet cellulose materials in hard-to-see or -reach places, such as the back sides of walls, wallpapers and textiles, crawl spaces and other enclosed cavities, and ventilation ducts. Toxic molds can cause severe health impacts, from poisonous toxins that can be fatal to animals, to bleeding in the lungs of very young children.

Small amounts of visible mold, like the kind that builds up in the shower, can be addressed by removing the moldy caulk and resealing the affected areas with new caulk. Afterwards, minimize obvious sources of moisture. If there's no ventilation fan in the bathroom, for example, it would be prudent to add one. If the mold has penetrated the wallboard beneath—a common result in bathrooms and kitchens—a more serious repair is in order.

Other easy fixes include cleaning out the gutters, and caulking around leaking windows. Standing water in gutters holds moisture close to the house and can lead to leaks that may ultimately trickle into interior walls. Leaks around windows can compromise plaster and drywall. Since the water is coming in from outside, the mold may develop without visible evidence, although puffing or efflorescence in plaster or wallboard are telltale signs.

This should be obvious, but if the roof leaks, repair it. Look beyond finished rooms to the attic and basement or crawl space. Leaks in out-of-the-way places can go for years without notice, creating an optimum environment for mold.

If you do find visible mold, you can clean small areas yourself, provided the mold isn't one of the two toxic varieties (both are black in appearance). On hard surfaces like wood, plaster, or wallboard, scrub the mold off with detergent and water. Let dry completely before painting.

If the mold has impregnated materi-

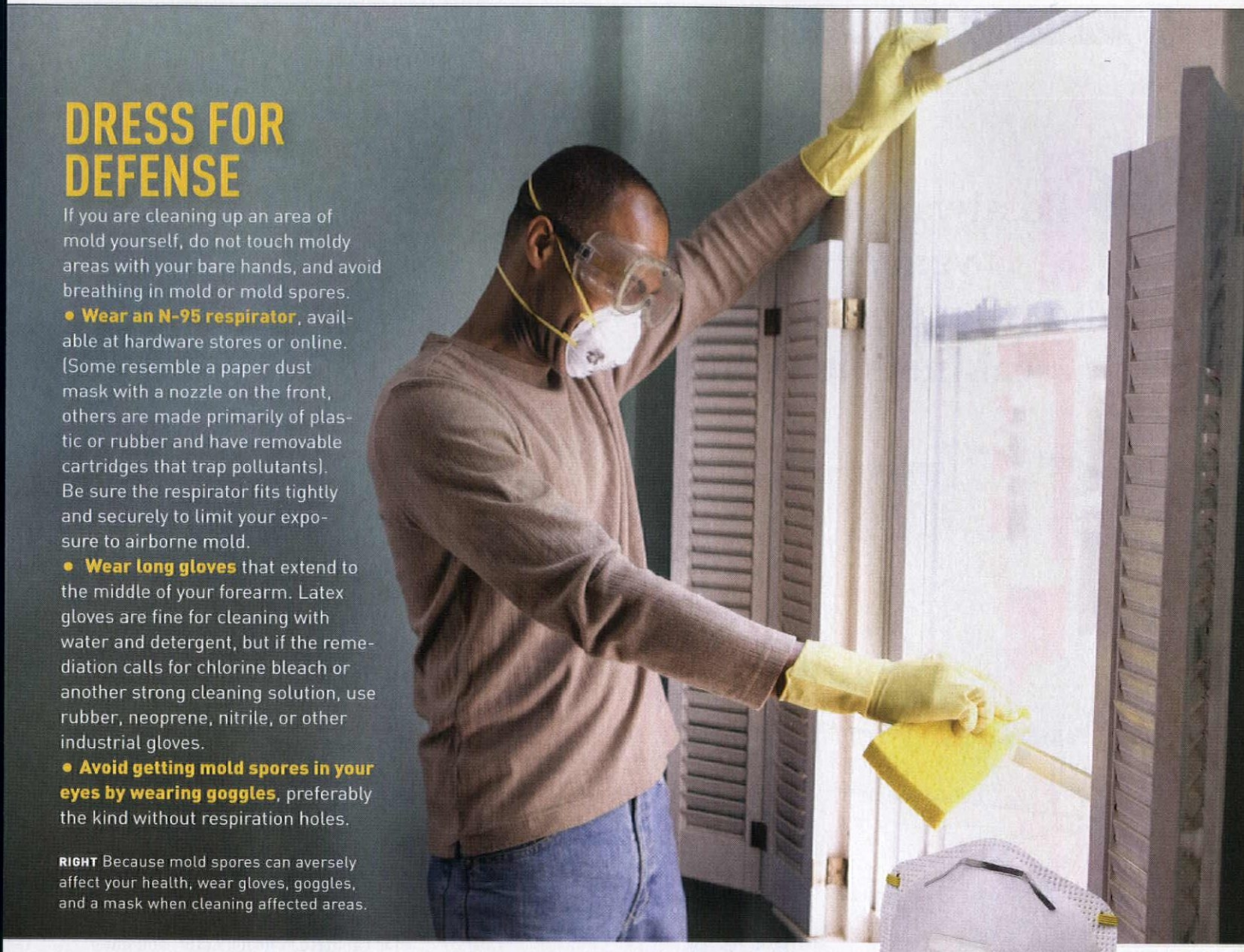
Reducing Moisture Especially on hot or humid days, keep air moving throughout the house with fans, dehumidifiers, or air conditioning. Vent all combustion appliances to the outside. Washers, dryers, and cooking and heating stoves all produce water vapor and increase indoor humidity when not properly vented. • Reduce moisture levels during and after showering in bathrooms by running the fan or opening windows. Use exhaust fans or open windows whenever cooking, running the dishwasher, or washing or drying clothing.

DRESS FOR DEFENSE

If you are cleaning up an area of mold yourself, do not touch moldy areas with your bare hands, and avoid breathing in mold or mold spores.

- **Wear an N-95 respirator**, available at hardware stores or online. (Some resemble a paper dust mask with a nozzle on the front, others are made primarily of plastic or rubber and have removable cartridges that trap pollutants). Be sure the respirator fits tightly and securely to limit your exposure to airborne mold.
- **Wear long gloves** that extend to the middle of your forearm. Latex gloves are fine for cleaning with water and detergent, but if the remediation calls for chlorine bleach or another strong cleaning solution, use rubber, neoprene, nitrile, or other industrial gloves.
- **Avoid getting mold spores in your eyes by wearing goggles**, preferably the kind without respiration holes.

RIGHT Because mold spores can aversely affect your health, wear gloves, goggles, and a mask when cleaning affected areas.



als that are absorbent or porous, such as carpet, drapes, or upholstery, it may be impossible to clean it up yourself. For materials that are historic or have sentimental value, consult a qualified specialist in furniture or textile repair.

If the patch is greater than 10 square feet (more than 3' by 3'), you suspect toxic mold, or the mold is hidden, call in a remediation professional. If the problem is in air handling vents or duct work, do not attempt to investigate it yourself and do not use the system until it's been checked out. If old wallpaper is suspect, don't peel it off unless you are wearing full protective gear. If there is mold growing on the underside of the paper, removing it can release a massive amount of spores into the air.

Mold and Biocides

Molds are living organisms, so they can be killed by biocides such as bleach. Generally, however, it's not a good idea to remedy a mold problem by obliterating all the mold spores on the surface with a biocide, especially if the moisture problem hasn't been addressed. If a moisture problem exists, mold will come back whether or not the area has been cleaned with bleach.



TOP TO BOTTOM An N-95 mask, a pair of indirect-vent chemical goggles, and nitrile gloves are essential to safe mold cleanup.



TOP: PHOTO COURTESY OF MINNESOTA DEPARTMENT OF HEALTH

"I'd always thought of wood veneer as sub-standard, but these mid-century cabinets look high-end."



We recently bought a 1960s Mid-century Modern with original walnut-veneer cabinets. I've always thought veneer signaled 'cheap', but these MCM-period cabinets look well designed and crafted. In some small areas, the veneer has lifted away, chipped, or splintered. I suppose we will resign ourselves to replacing them, when we have the money. —*Thomas Petty*

THE FIX

Thinking "veneered" means "cheap" is a common misconception. Historically speaking, however, veneers as thin as 1/32" were used on some of the choicest furniture and cabinetwork, in styles from Neoclassical to Art Deco. Since your cabinets are faced in book-matched walnut, you likely have a mid-century treasure worthy of restoration.

Light damage may be a relatively easy, DIY repair. For veneer that has lifted away from the edge of the door, for example, insert the end of an emery board or a paper clip into the crack and scrape out as much deteriorated glue as possible. Using a flattened plastic straw, blow any powdery glue dust out of the crack. Then spread a small amount of wood glue into the crack using a glue-filled syringe (available at craft and hardware stores). Press down on the veneer and release several times to make sure the glue spreads thoroughly. Wipe away any excess with a damp cloth. Clamp the area, first protecting it with plastic wrap and small scraps of wood to prevent the clamps from damaging the veneer, and allow it to set.

For minor chips or splinters, choose a replacement veneer that closely matches your cabinets in grain, color, and pattern; do your selection in person at a craft store. For the repair, neatly cut out the damaged area using a straightedge and a sharp utility knife. Straight lines will make the repair less visible. Cut only deep enough to remove the veneer, not the substrate below it.

Match the grain on the new veneer to the old before cutting the patch. If the new veneer is thinner than the old, glue down a piece of kraft paper to make the repair level. Apply a thin layer of wood glue to the substrate and a similar amount to the new veneer. Then press the patch into place. Use the same protective clamping procedure recommended above.

ILLUSTRATION BY BRETT AFFRUNTI

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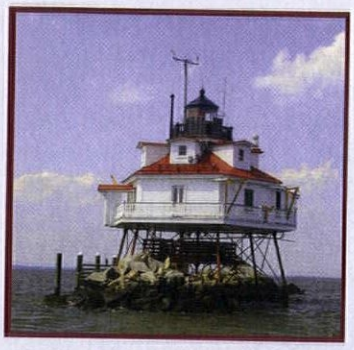


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Reclaimed Wood Tables

Using salvaged wood with lots of character, it's easy enough to create a tabletop of any size. **By Brian D. Coleman**

The New York City salvage store Olde Good Things [ogtstore.com] also sells new furnishings they make from recycled wood, metal ceilings, industrial bits, reclaimed glass, and so on. Their large tabletops set on industrial-machinery iron bases are strong and handsome. (The company has also made farm tables using salvaged marble tops on reclaimed bases.) What follows is a review of the steps their artisans take to turn old-growth wood boards into functional furniture, with hints for the do-it-yourselfer.

First, choose your salvaged wood and the style of construction. Maple, beech, and walnut work well for traditional furniture; you may prefer oak, poplar, or cherry for more rustic pieces. Olde Good Things' farm-table tops are made using salvaged, white-pine floor joists, which are full of character from old saw marks and wear. Every tabletop is one-of-a-kind.

ABOVE Both the industrial iron bases and the wood tabletop are salvaged materials that found new life.

how to do it

1. MATERIALS & PREP

Their reclaimed lumber is always kiln dried, stacked on 1" x 1" sticks and heated to 100–130 degrees F. Heating the core for at least four hours kills insects and microorganisms. If you don't have a kiln, stack wood and air-dry it in an area with plenty of airflow. Get the moisture content below 6 to 8%, using a moisture meter. Otherwise, the wood may shrink and even crack after construction.

A metal detector is useful for finding and extracting old nails, screws, staples, and bits of wire, to avoid damaging tools and equipment (and fingers).

2. MILLING & FINISHING

The lumber is then rough-milled with a horizontal band saw and sliced into approximately 2" thick boards, which are then skip planed to level, preserving texture and character. Then boards are straight-edged and joined with biscuit joints to create an even, flat tabletop with color and grain carefully matched. The finished tabletop is hand planed, then sanded with 220-grit paper.

In this job, Minwax stain was applied (popular colors are Provincial, Dark Walnut, and Golden Oak). The wood was sealed with two coats of Sherwin-Williams White Water Conversion Varnish (with V26 catalyst hardener) for clarity and resistance to yellowing; a spray gun makes application easy. The wood should be sanded between coats and wiped with a tack cloth. The two final coats were Conversion Varnish (with V21 catalyst hardener).

3. THE ASSEMBLY

Finished wood tops are attached with lag bolts to a metal base or bases. These thick tabletops weigh 85 to 120 lbs., so the base must be sturdy. Consider a machinery base, or the trestle base from an old sewing machine.

Maintenance of the wood table is easy. Just use warm water and a mild detergent, and dry. You can finish with low-luster Guardsman Anytime Clean & Polish, which doesn't leave a film.

PHOTOS BY DAN MAYERS; OPPOSITE, TOP:

THE COST

RECLAIMED WOOD	$75
METAL DETECTOR	$160
MOISTURE METER	$75
BISCUITS & ROUTER BITS	$55
220-GRIT SANDPAPER	$20
FINISHES	$105
IRON BASE	$100+
GUARDSMAN POLISH	$10
TOTAL	$600



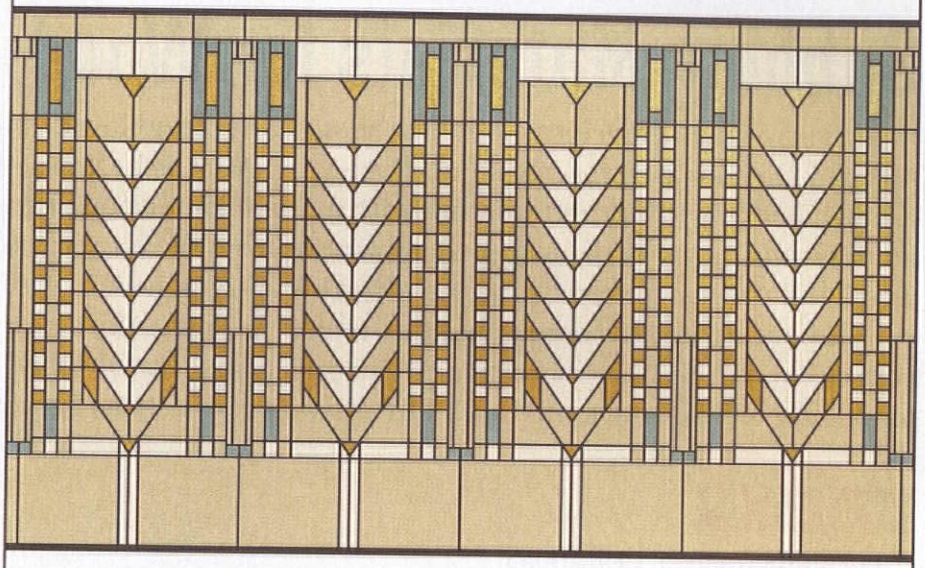
A BISCUIT JOINER (or plate joiner) is a woodworking tool used to join two pieces of wood together. The joiner uses a small circular-saw blade to cut a crescent-shaped hole (called the mouth) in opposite edges of two pieces of wood or composite panels. An oval-shaped, dried and compressed wooden "biscuit" made of beech or particle wood is covered with glue, or glue applied in the slot. The biscuit is fitted into the slot and the boards clamped together.

Although the technique was not invented until 1956, and biscuits are predominantly used in joining plywood and MDF, these joints are easier to make and more forgiving than wood spline joints, and ideal for aligning boards edge-to-edge.

BELOW Wood tabletops from scrap lumber: awaiting reuse, samples on display at Olde Good Things in New York City.



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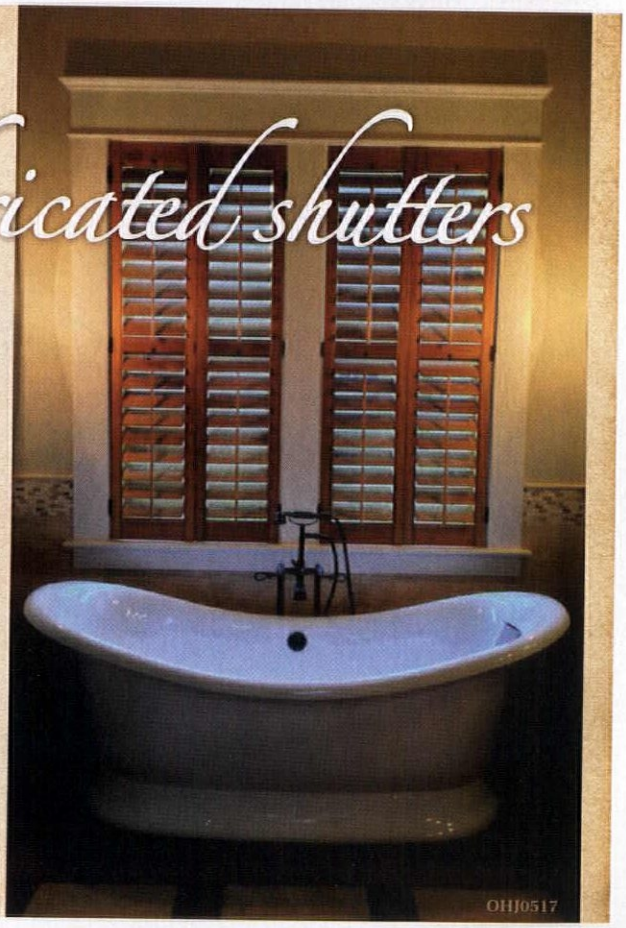
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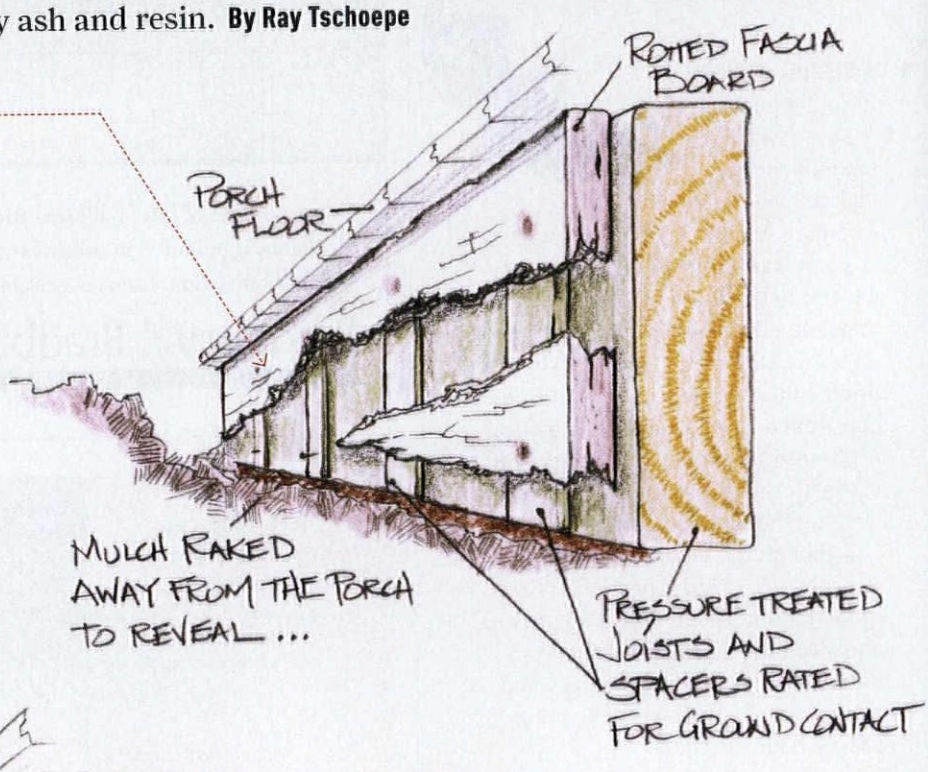
Subbing Materials for Wood

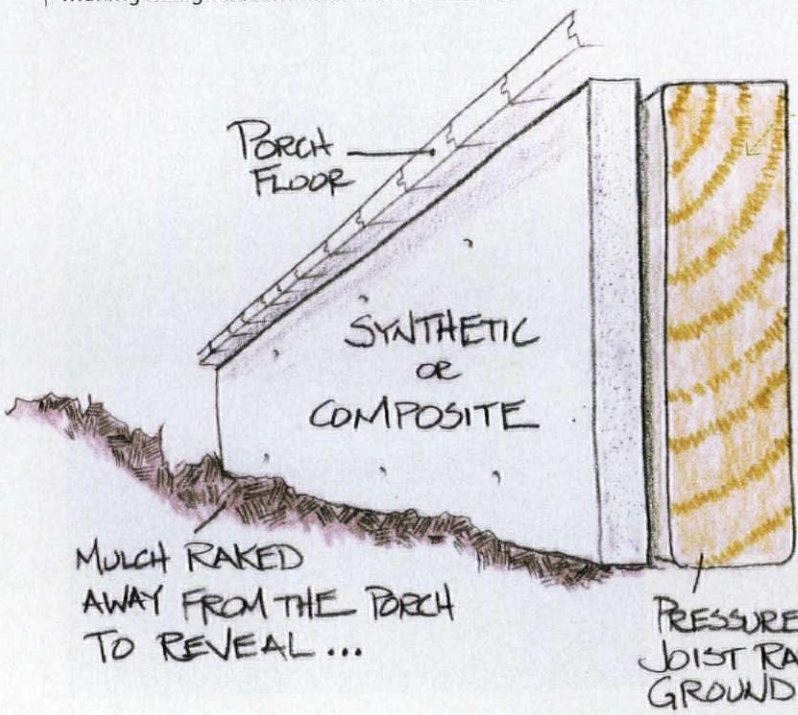
If you've installed exterior woodwork at or near ground level, you've certainly noticed that its lifespan may be distressingly short. Even when we use best practices—choosing the clearest lumber, back-priming, and treating with a fungicide—wood at ground level deteriorates. The truth is, most affordable timber that makes it from the lumberyard home doesn't have the heartwood and natural fungicides as the old-growth trees used in earlier construction. Thus many people have turned to using substitute materials, generally synthetics like cellular vinyl (AZEK, etc.) or composites mixing resin and sawdust (Trex, HardieTrim, etc.). The relative newcomer to the market is Boral, a mixture of fly ash and resin. **By Ray Tschoepe**

WRONG WAY

NOT UNDERSTANDING LIMITATIONS

Wood has its attributes: It is repairable and easily replaced; it offers structural strength; it may be required by historic district standards. Synthetics and composites have very little bearing strength, and their resistance to fastener "pull-out" is minimal compared to wood. Moisture is an enemy to wood, but most wood substitutes will suffer from prolonged UV (sun) exposure, which breaks down synthetics and composites unless they are protected by paint. Finally, most of the synthetics (though not the composites) are prone to a significant amount of expansion and contraction with temperature changes, making design accommodation necessary.





RIGHT WAY

AVOID WET WOOD

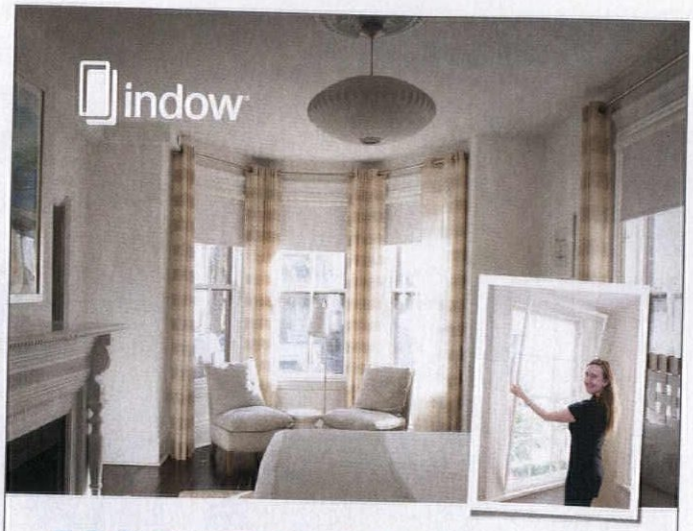
When a project requires that you install material at ground level, consider the environment wood will have to endure. The moisture that accompanies soil, mulch, and even shrubbery in close proximity to the house will promote and hasten decay. In such cases, it's reasonable to use a synthetic or composite. Install the boarding just as you would install wood. Use stainless-steel fasteners and make certain that the finish material is fastened to pressure-treated lumber graded for ground contact.

ILLUSTRATIONS BY RAY TSCHOEPE

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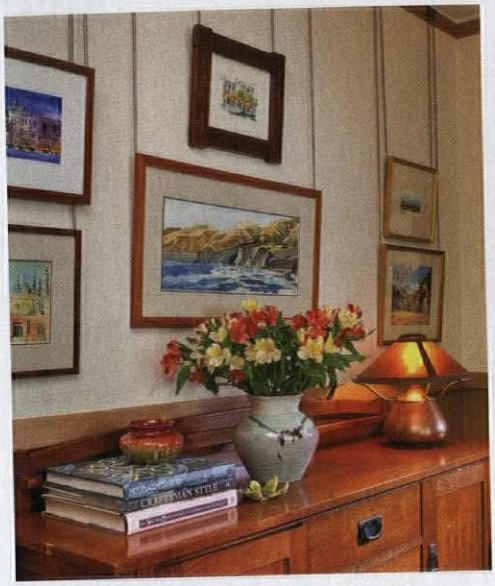
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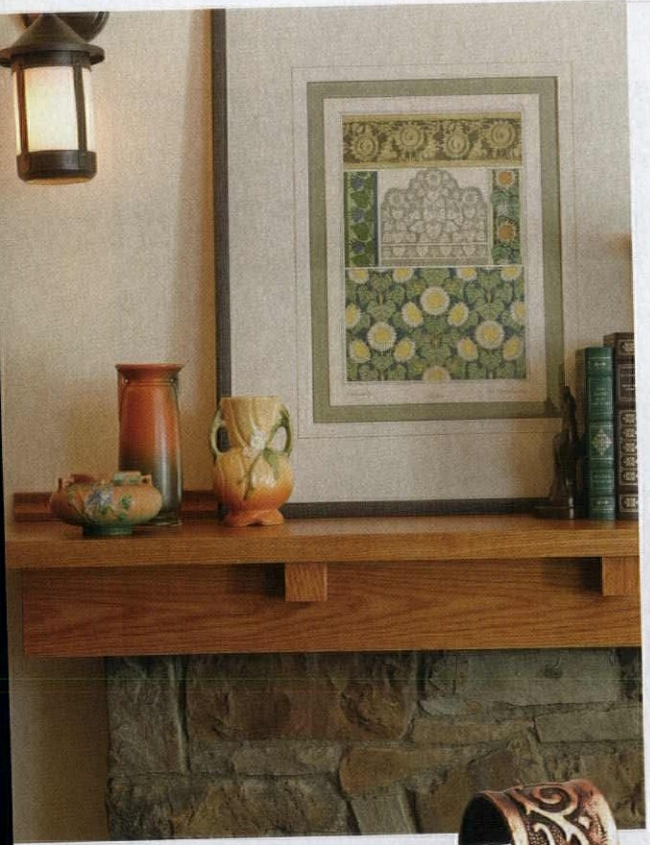


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ABOVE Watercolors hang from doubled fine chain in a 1920 Santa Barbara bungalow. **RIGHT** A heavy, oak-framed triptych hangs on heavy chain from the picture rail in a 1915 Arts & Crafts house in Michigan. **BELOW** Framed prints simply rest on the mantel shelf in a 1920 Sears house near Cleveland.





RIGHT Brass-plated and copper-plated steel hooks are appropriate for Craftsman homes.

Q: I'm not sure how to hang pictures in a Craftsman house. We've got the original picture rails and some hanger-brackets, but what does the frame hang from: copper wire, braided cord, or what? ***—Selma Cahn, Muskegon, Mich.***

A: Victorian-era picture hanging—with stacked artwork, braiding in inverted Vs, fancy tassels and rosettes—is better documented. We've seen old *Craftsman*-magazine illustrations that show framed art hung from a pair of straight-line chains at each side of the picture, with small, plain metal hooks (what you call brackets) at the picture rail. Look for plain brass- or copper-plated steel hooks suitable for Arts & Crafts interiors; try house ofantiquehardware.com, restoration.com, and swanpicturehangers.com.

Terri Hartman at Liz's Antique Hardware [lahardware.com] says: "I just went through period photos; it appears that a simple, small-gauge chain or wire was the hanger of choice. I saw quite a few examples of paintings simply resting on a deep picture rail, like plates on a plate rail."

David Berman, a historian of the English Arts & Crafts movement [trustworth.com], replies: "Period pictures have a type of 'music wire' on the backs—a single strand of flexible wire, be it copper or soft iron or steel. The problem is, that won't support any great weight. A&C interiors are plain, so use simple wire for lightweight pieces or chain for heavier ones. A good modern choice is a bronze braided wire from a framing supply. High-test kite cord works well and looks great against light-colored walls. Then there's cheap, durable 50-lb. test. The plainest formed-steel hooks with a brass flash finish are good, and age to the right color. " *—compiled by the editors*

Have a Question?
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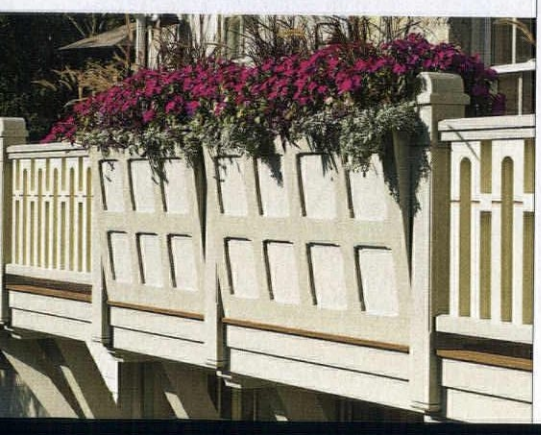
Q: I don't like plastic-y fences, porches, and exterior trim, but I'm sick of replacing wood components. Is there some equivalent of "engineered wood floors" to use for trimwork?

—Stacy Kirchner, New Orleans, La.

A: Many companies will make up custom period wood trim using rot-resistant species; see Western Spindle [westernspindle.com], which uses Port Orford cedar. On the other hand, it's now possible to construct a reasonably authentic porch, say, from fiber-reinforced polymer columns, hardwood composite fretwork, cellular PVC trim boards, and engineered porch planks. Once it's painted, it's hard to tell conventional wood from engineered.

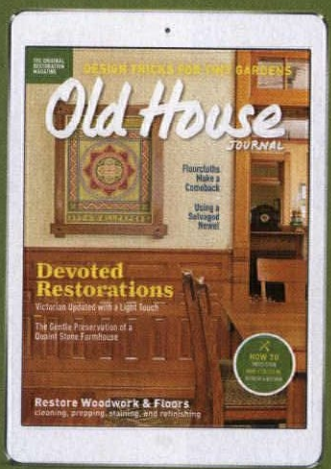
Elaborate brackets and fretwork from the Gingerbread Man [gingerbreadman.com] are cut from an engineered hardwood composite called Extira, which is less prone to splitting than many woods. For porch ceilings, companies including WindsorOne [windsorone.com] and AZEK [azek.com] offer engineered beadboard that's more uniform than wood beadboard. Aeratis [aeratis.com] offers a paint-ready beaded-board ceiling made from PVC, as well as porch planking. Fiberon [fiberondecking.com], an engineered composite of wood and plastic designed for covered porches, is another option. *—Mary Ellen Polson*

BELOW Uniform throughout, AZEK materials can be cut and shaped like wood.



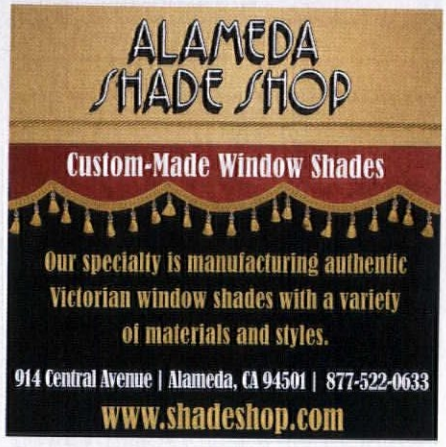


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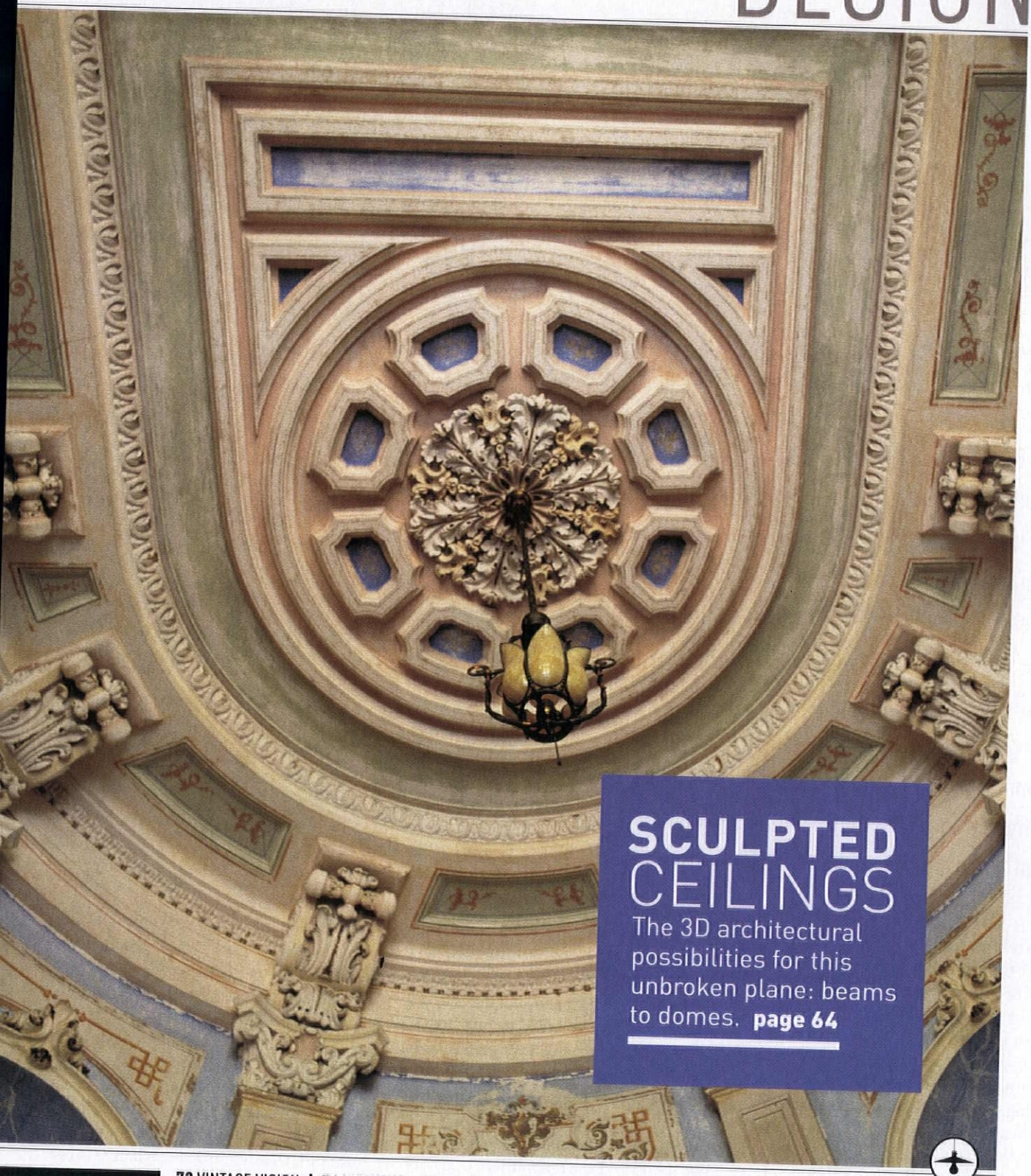
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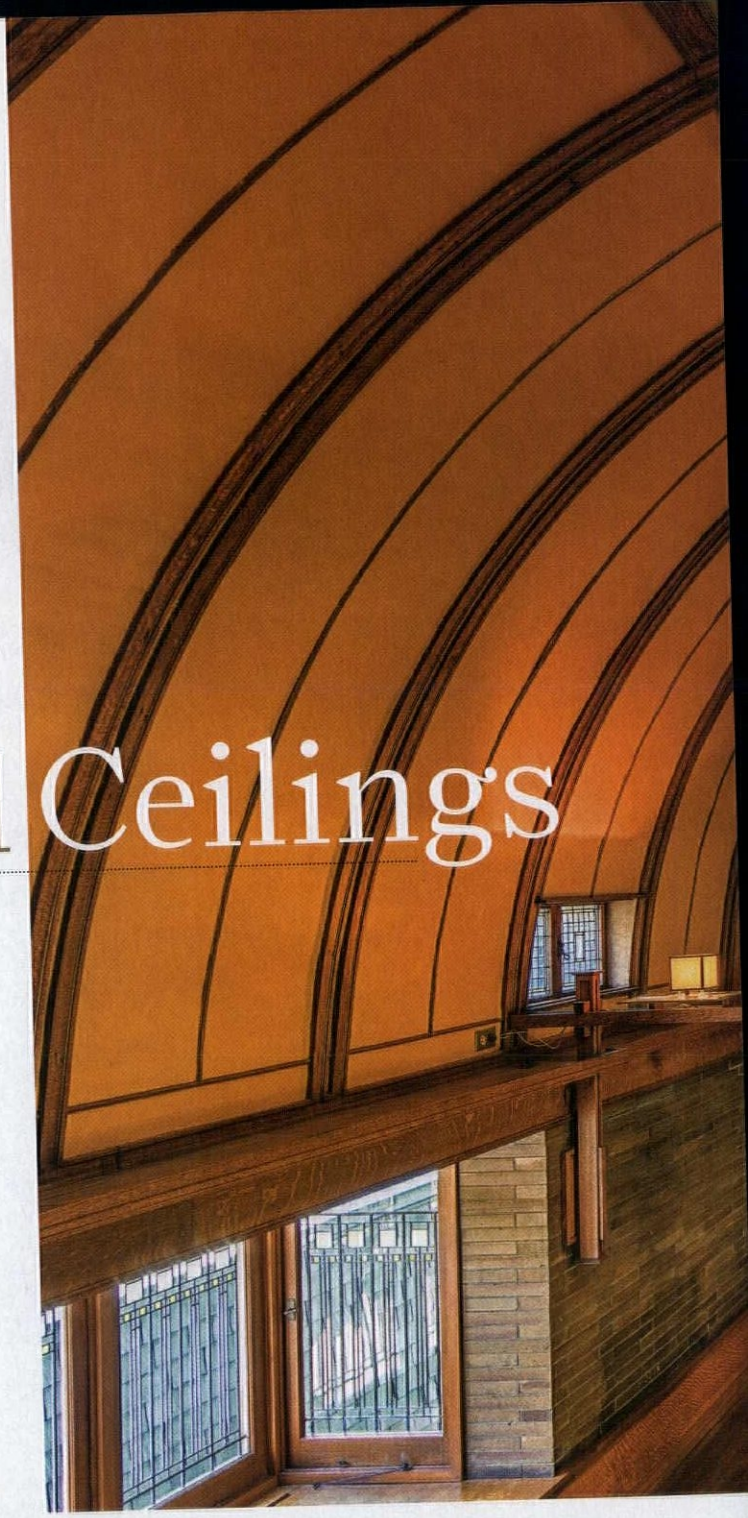


SCULPTED CEILINGS

The 3D architectural possibilities for this unbroken plane: beams to domes. **page 64**

72 VINTAGE VISION | **74** KITCHENS + BATHS | **76** FAVORITE THINGS | **78** THEY STILL MAKE

Architectural Ceilings



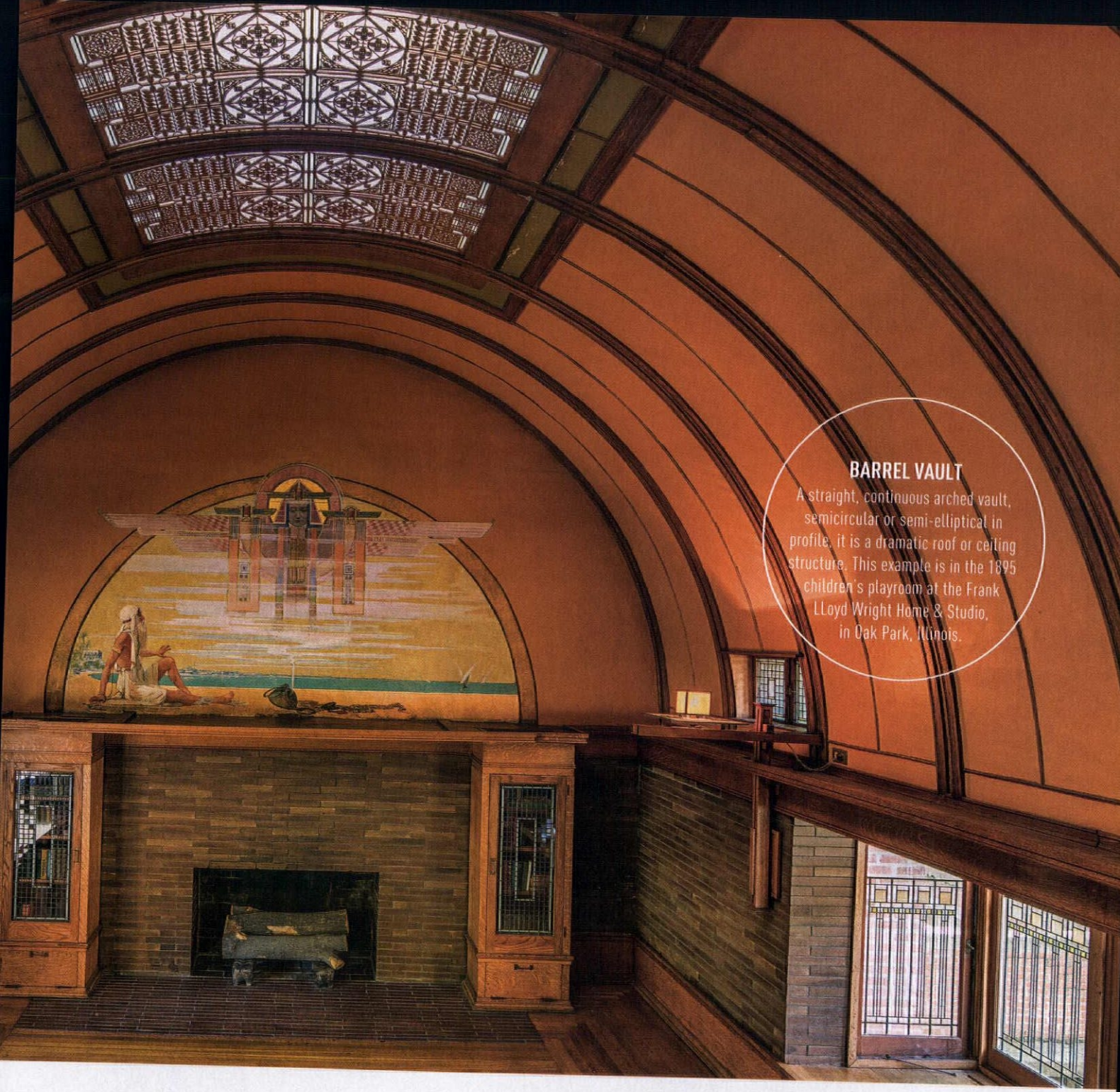
From Byzantine domes and groin-vaulted Gothic cathedrals right down to the ancient summer beam in a First Period house, the ceiling has betrayed structure. Decorative (and, often, still structural) conventions evolved from those beginnings to include vaulted ceilings, trusses, coffers, tray ceilings and domes, and beams real and faux. Architectural ceilings are enhanced by an entire vocabulary of ornamentation: chamfering, textured finishes, paint decoration, and coverings from fabric and leather to metal and even tile mosaics. | by Patricia Poore

An architectural ceiling has shape and dimension, which take precedence over ornamentation—although architecture and decoration are by no means exclusive. In older houses we find ceilings that go far beyond white drywall. Those who are building period-inspired new homes are relying on vaulted ceilings, plaster coves, and beams to add very visible character, given that the ceiling is a large, unobstructed plane not likely to suffer from daily wear and tear.

The ceiling establishes the look. Beaded boards may suggest a Victorian porch or a seacoast cabin. A tray ceiling brings interest to a bedroom or a formal focus over a dining-room table. Boxed beams crossing at the corners add coziness to a Craftsman room. The ceiling will inform what you do with the walls.

Look at historic residential interiors (never mind city halls and clubs) and you'll find endless inspiration. Consider the monumental, yet embracing, barrel-vaulted ceiling designed by Frank Lloyd Wright for his children's playroom in the Oak Park house. It is pure geometry, creating an arched fireplace inglenook and culminating in a decorative skylight.

Plaster is the most common ceiling finish. During the Victorian era, the junction between wall and ceiling planes was finished with a moulding, whether a builtup crown mould or a simple picture rail. During the Edwardian era that followed, it became fashionable to lower



the picture moulding anywhere from nine to 18 inches below the ceiling. This created space for a stenciled or papered frieze. Still, the plastered top of the walls was usually painted the near-white color of the ceiling. Sometimes it was painted darker, or pinstriped.

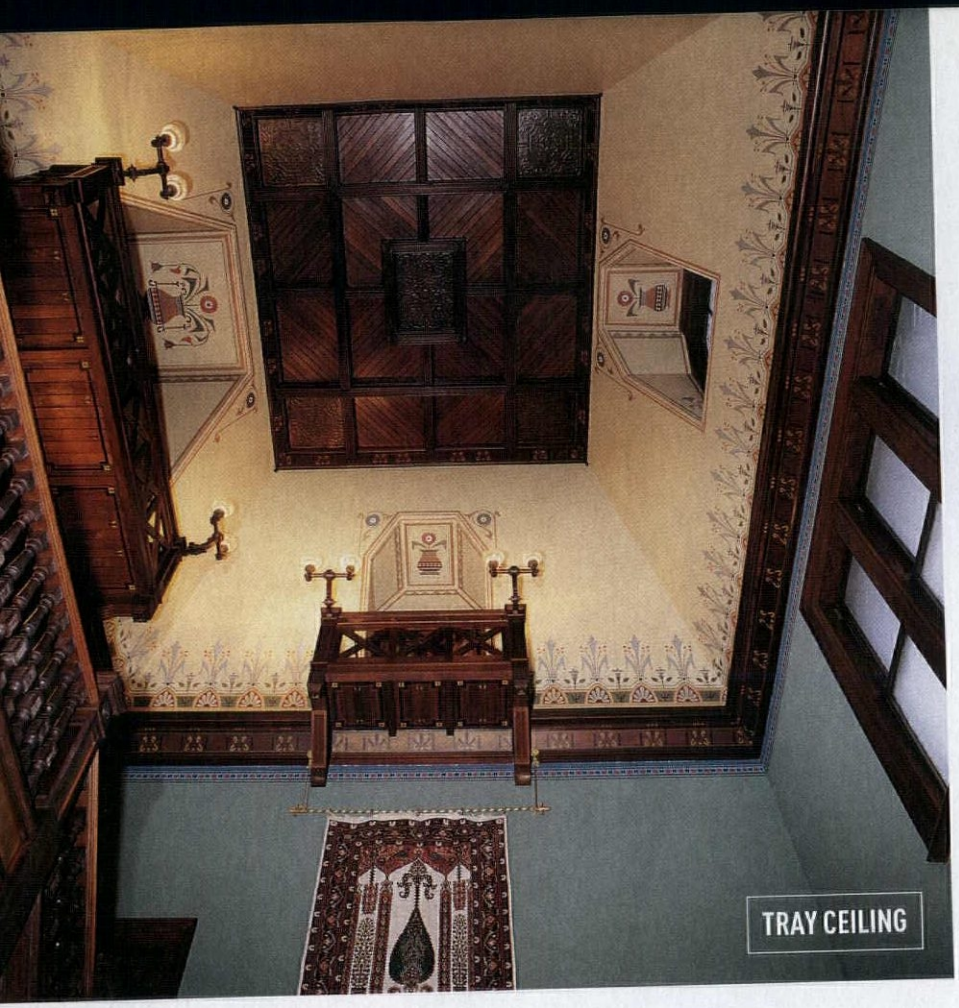
Beadboard started out as an inexpensive and easily installed finish for informal rooms like kitchens, for porch ceilings, stables, and train stations. Common by the turn of the 20th century, it

GLOSSARY OF ARCHITECTURAL CEILINGS

VAULTED CEILING Results when the support structure is arched. Two barrel vaults meeting produce a groin vault; a rib vault supported by arched diagonal ribs is common in Gothic church architecture.

CORNICE Any crowning projection; the uppermost division of an entablature, resting on the frieze. In domestic rooms, the moulding, usually made of plaster or wood, at the junction of wall and ceiling.

STRAPWORK Applied or carved decoration using crossed or interlaced strips suggestive of leather strapping. American plaster strapwork ceilings are often called Jacobean after 17th-century English models.





BOXED-BEAM SYSTEMS

Some of us have original box beams intact, but for the rest, modern technology makes it easy and affordable to get the look. ACP's Evoba Wood Ceilings (above) has a straightforward solution with their systems made of grids of wooden panels and beams, available in nearly any finish to match existing woodwork. These can be surface mounted or attached directly to joists or an existing ceiling surface using beam clips, or suspension-mounted using a hanger wire system. Barron Design Company helps you make your own box beams. They supply faux-grained, high-density polyurethane beams as well as the real McCoy: box beams made of reclaimed lumber.

ABOVE At the 1869 Sanford-Covell House in Newport, R.I., the stairwell soars toward a kind of uber tray ceiling. **BELOW** The plaster strapwork ceiling, a Jacobean treatment revived for English Arts & Crafts houses, is original to this 1912 Manhattan apartment. **OPPOSITE** (bottom) In a 1929 Tudor cottage, the plaster cove with a top reveal is original.



PLASTER ORNAMENT Bold, three-dimensional plaster like this acanthus-leaf medallion created by David Flaharty is more than decoration, it's part of the architecture. Plaster forms coves, cornice mouldings, frieze ornaments and swags, raised strapwork, even domes.



Purely decorative beams built up from joined boards that form a hollow shell are called box beams; they are not structural. They lend style and dimension to rooms.

was often applied to bungalow walls and ceilings in kitchens, pantries, bathrooms, and halls.

Ceilings were not necessarily plain during the Craftsman years. Handsome wooden box beams, most of them merely decorative, were laid across dining-room and living-room ceilings, adding coziness and dimension and, often, a plan for ceiling lighting, with downward beam lights at intersections and perhaps an art-glass chandelier over the table, its wiring hidden in the hollow beam. Inset with gilded burlap or perhaps a simple stencil of stylized roses or ginkgo leaves, these ceilings suggested structure and stood for craftsmanship. Colors were often dusty, outdoor hues: the blue-greys and browns of fieldstone, summer-squash yellow, or zucchini green. In other well-finished rooms, the ceiling treatment played off the frieze, picking up its colors or repeating a motif. Shellacked and painted beadboard, texture and sand finishes, and ceiling papers were not uncommon.

After the First War, interiors changed dramatically. A decade earlier, the Arts & Crafts movement had paved the way for the Romantic Revivals, most notably those of the Tudor and Mediterranean styles, which had been tapped quietly by architects since 1900 and were now sweeping through the suburbs. During this time, a trend developed in the treatment of the transition from wall to ceiling: a vogue for coved ceilings. Coves had been used in neoclassical homes of every period, perhaps ornamented with applied



COFFERED CEILING
Crossed beams create coffers for a paint-decorated ceiling that crowns a Mission Revival dining room.

GLOSSARY OF ARCHITECTURAL CEILINGS

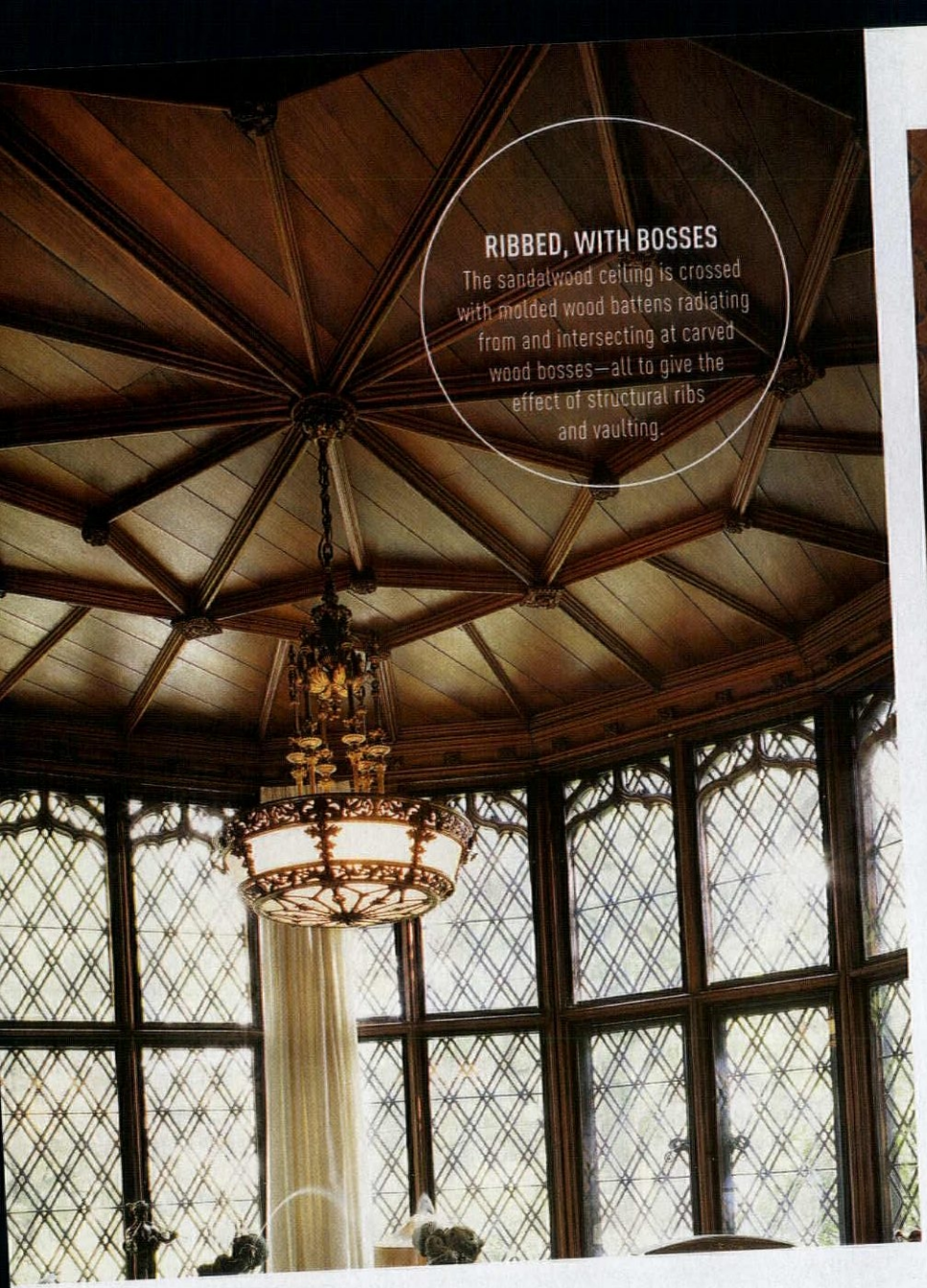
COFFER A sunken panel; a coffered ceiling is one with a grid of sunken and raised areas, whether in plaster, stone, or wood. Once offering structure with reduced weight, it is now generally a decorative device.

COVE A concave moulding or softly curved surface (as in plaster) forming a junction between walls and ceiling. Depending on its details and finish, the cove may read as part of the wall, or part of the ceiling.

MEDALLION Circular, oval, or square relief embellishment, most often in plaster, at the center of the ceiling, often surrounding the canopy of a hanging light fixture. When round and petal-like, also called a rosette.



COVED CEILING



RIBBED, WITH BOSSES
The sandalwood ceiling is crossed with molded wood battens radiating from and intersecting at carved wood bosses—all to give the effect of structural ribs and vaulting.



VAULTED, BEAMED

ABOVE (left) The solarium at Stan Hywet Hall, a Tudor exemplar, has a sandalwood ceiling with battens that imitate structural ribs. (right) Stenciled decoration creates an overall pattern on the vaulted, beamed ceiling in a 1901 Arts & Crafts house near Chicago.

plaster in a "wedding cake" manner, often with Adamesque swags and wreaths, and the decoration might carry over to the ceiling itself.

By the 1920s, coves were popular in English and Spanish Revival homes, the same houses with rounded- or flattened Tudor-arch doorways inside. A concave arc of plaster, not a right angle, formed a seamless transition between wall and ceiling. There might be a reveal (a bumpout with a straight edge) above or below the cove, or both. A top reveal seems to lift the ceiling. The cove might be treated, decoratively speaking, as part of the ceiling or part of the wall, for different effects that change the perceived height of the room.

Many walls and ceilings were troweled with rough or textured plaster, lending a romanticized impression of age and

GLOSSARY OF ARCHITECTURAL CEILINGS

BOX BEAM A decorative beam built up from boards joined together to form a shell, as opposed to a solid structural beam. Electrical lines were sometimes run in the boxes for beam lights. Multiple intersecting beams create recesses for a coffered effect.

BOSS The stone or wood knob or protrusion normally found at the terminus or intersection of ribs or battens in a ceiling or vault. Bosses are often carved with foliate designs or faces.

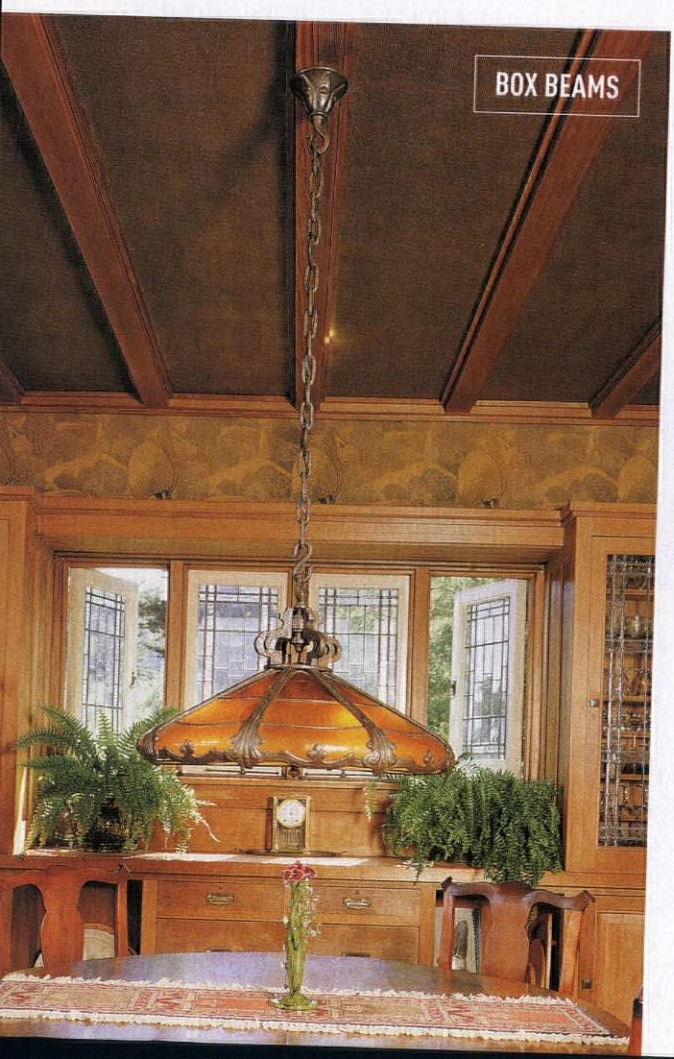
CHAMFER On a ceiling beam (or bracket, or furniture leg), an edge that has been beveled or angled off, usually at 45 degrees, lending a more finished look. The chamfer might be subtly picked out in a separate paint color.



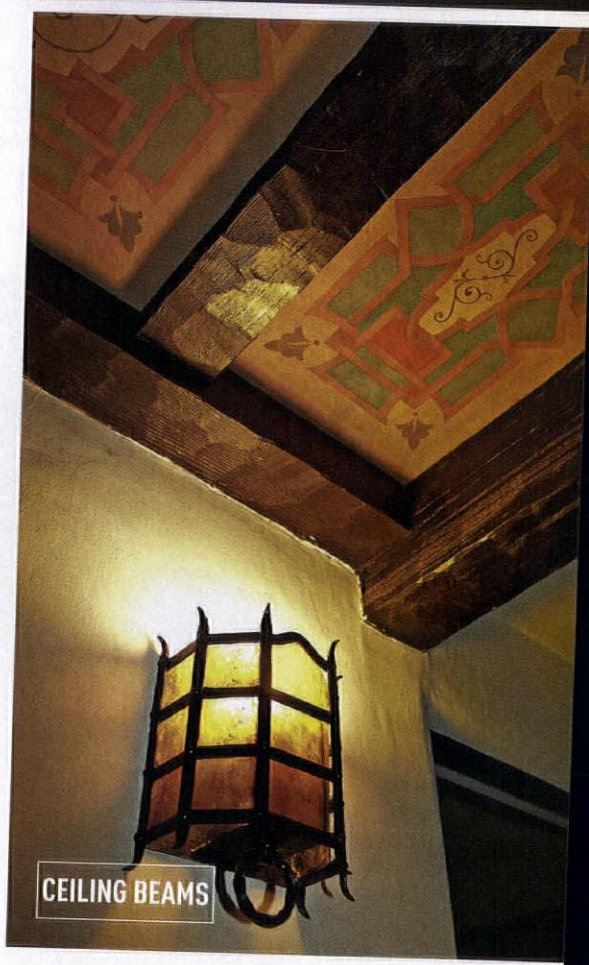
ADDING DECORATION

A beamed ceiling already provides dimension—but paint or paper often were added. If beams have chamfered edges, these may be highlighted in a complementary paint color, popular during the Victorian period. Stenciling was common as a subtle border along the length of beams. When crossing beams create recessed panels, these may be shadowed or bordered at the edges. A stencil pattern or motif may be placed in the center of the panels, or along the perimeter. The recesses might also be hung with gilded burlap, an option for Arts & Crafts homes of the bungalow era. (Bradbury & Bradbury has a gilded faux-burlap paper made for this purpose.)



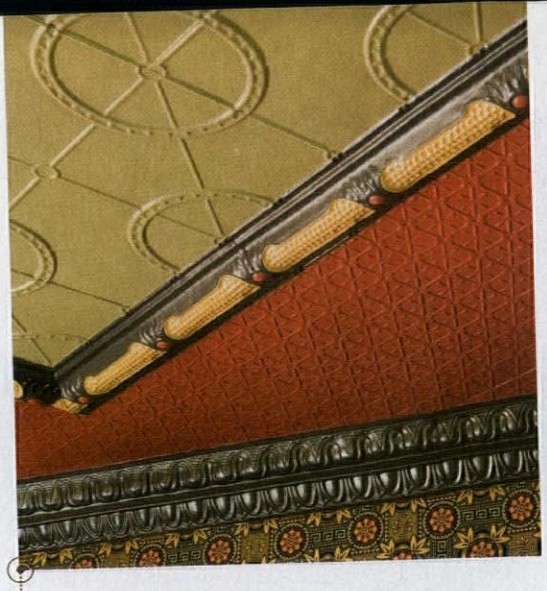


LEFT The original "burlap" paper remains between redwood beams in a 1907 Arts & Crafts house in California. **RIGHT** (top) In a new Arts & Crafts Revival house, the dining room's tray ceiling is painted with Japanese maples over metal leaf. (bottom) Original beams in this Mission Revival house have exaggerated adze marks, suggesting age.



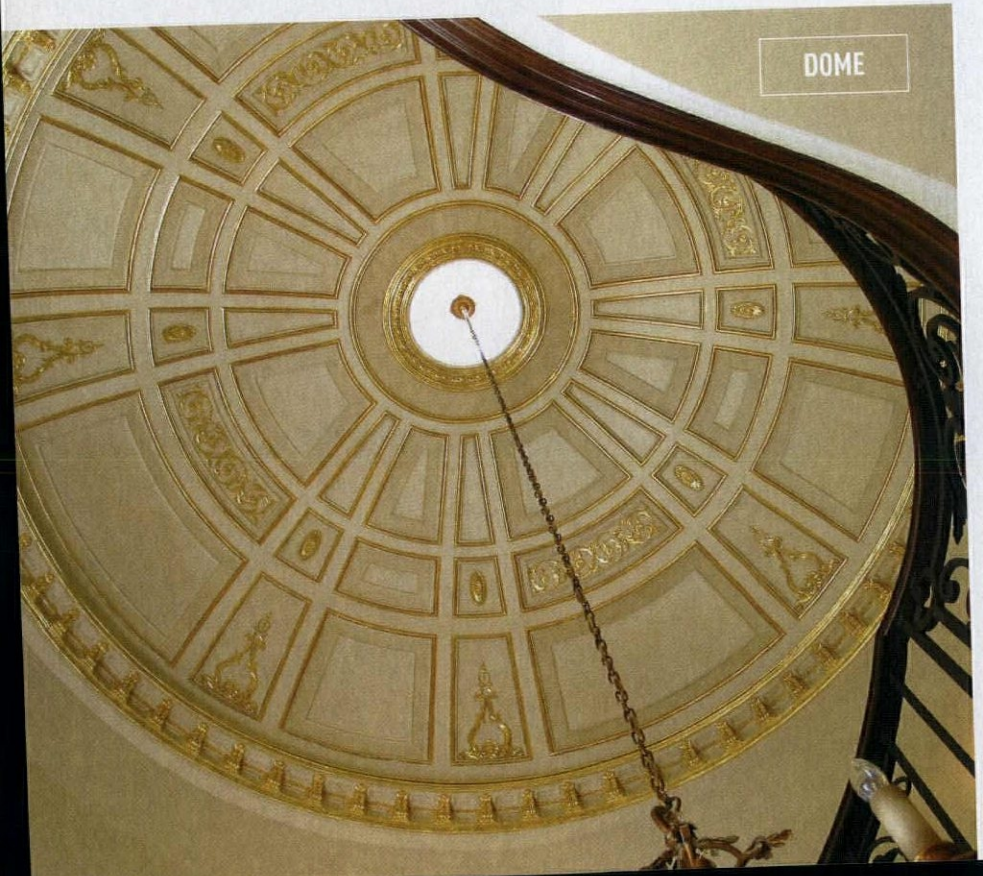


TRAY CEILING
This dining room has a dramatic architectural ceiling, the recess rimmed in a wood cornice with carved corbels.



METAL CEILINGS Embossed "tin" ceilings can be used to create surface texture or even coffers. The one above is in a Victorian Revival kitchen. The use of multiple components with different patterns creates a three-dimensional effect. The center field has a polychromed raised border; the cornice, too, is metal. The subtle pattern filling out edges around the field is called an enrichment.

ABOVE Owners of a Brooklyn row house reimagined a few elements and the decorating to create an exotic, Moorish Revival interior. The art glass is original, the ceiling is newer. **BELOW** This dome ceiling is embellished with J.P. Weaver's pliable Petitsin composition ornaments. **OPPOSITE** The original vaulted ceiling with rustic beams and paint decoration rises 18 feet in this 1901 house; see the closeup on the previous spread.



patina to a modern interior. Appropriate textures range from a plain sanded surface to nearly cratered.

Ceilings were not universally monochromatic in Romantic houses of the early 20th century. Highly decorated ceilings with wood coffers, colored stains, and stenciling were used in Mediterranean houses, and Tudor Revivals had heavily beamed or coffered ceilings, or Jacobean strapwork plaster ceilings with intricate tracery. (A coffered ceiling is one divided into a grid of recessed square or octagonal panels; it's also called a lacunar ceiling.)

Libraries, dining rooms, and halls had painted panels with medieval or Tudor motifs, often with dull blue or Venetian-red accents. Or the panels between beams might be covered in embossed leather or Lincrusta, or sometimes fabric. It's rare to find a period example that hasn't been painted over, but careful analysis will reveal such treatments. A great place to go for inspiration: the restored lobbies of those grand hotels built during the 1920s.

As building styles changed after the Depression, the fascination with European Revivalism faded and designers looked toward Modernism and the future.

...RALEY (TOP LEFT). PHOTO BY ERIC ROTH (TOP RIGHT);



A notable change was the elimination of ceiling mouldings; now plaster met plaster at an unornamented right angle. Prewar buildings were modernized, their original mouldings and trim removed. White ceilings were the norm.

Vaulted ceilings are not new to the great rooms of 1990s trophy houses. But with excellent room proportions, beamed or wood clad, and subtly decorated, these lofty spaces certainly were warmer and more inviting than recent examples. The vault might simply follow the roof line to the ridge. Barrel vaulting is more complex, requiring skilled craftspeople and additional expense.

Tray ceilings have made a comeback—some of them oddly complex, painted in too many colors, and incorporating awkward light baffles. But tray ceilings are a historical type. The (inverted) tray is a recess, often rectangular but it might be any shape. The lowered perimeter creates a nice feeling of enclosure, while the overall height of the room feels lofty. Sometimes the recessed area is painted with a mural or clad in wood boards or embossed metal ceiling panels. Look at older examples for inspiration on proportion, mouldings, and embellishment.

Domes are less common, but they do appear in Georgian Palladian and Victorian houses, often over the stairwell. Today domes may be created in plaster on site. Or they can be purchased made of gypsum (often supplied as pie wedges) or cast in lighter-weight fiberglass-reinforced polymers and delivered in one piece.

GLOSSARY OF ARCHITECTURAL CEILINGS

TRAY CEILING Also called an inverted or recessed ceiling, it has the appearance of an inverted tray with the center several inches or feet higher than the perimeter area. The recessed area may be small or cover most of the ceiling.

DOME A convex roof structure; the base may be circular, square, or polygonal. A dome is an Eastern alternative to vaulting. Prefabricated domes are sold today.

FOR RESOURCES, SEE PAGE 87.

Family Reading Time

The founder's own library was depicted in the 1912 catalog of the W.B. Brown Co., Bluffton, Ind., a leader in the manufacture and sales of Arts & Crafts lighting.



W.B. Brown also fabricated and installed complete interiors for private residences, clothing and shoe stores, cafes and clubs, even churches. Some of them were depicted in the company's catalogs. The room shown above is particularly colorful.



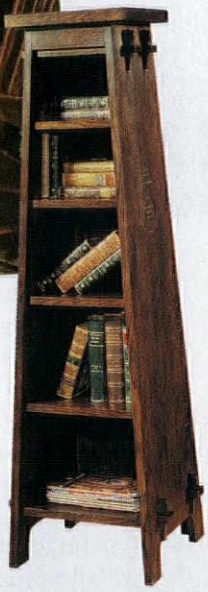
Ragsdale Home Furnishings offers a variety of oak-base **lamps** including some inspired by W.B. Brown. The 'Little Brown Mission Lamp' is 22" tall, available with mica or stained-glass shade inserts. $349–$394, *ragsdalehomefurnishings.com*



Based on an 1815 original, the Regency "metamorphic" **chair** is an unusually elegant convertible **stepladder**, shown in buttoned English green leather. From the Windsor Collection; to the trade. *jonathancharlesfurniture.com*

The 'Springfield' embellished **stripe wallpaper** from Bradbury & Bradbury is available in five colorways, including Sienna. The hand-printed fill paper coordinates with the company's tasteful Arts & Crafts friezes. $75 per roll. *bradbury.com*





The '**Roycroft Magazine Pedestal**' from Stickley features keyed tenons and canted sides with five fixed shelves; the Roycroft Orb is carved on both sides. Solid oak, 63.5" tall. MSRP $2,239. *stickley.com*



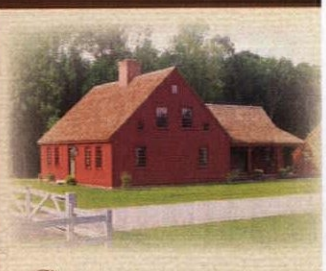
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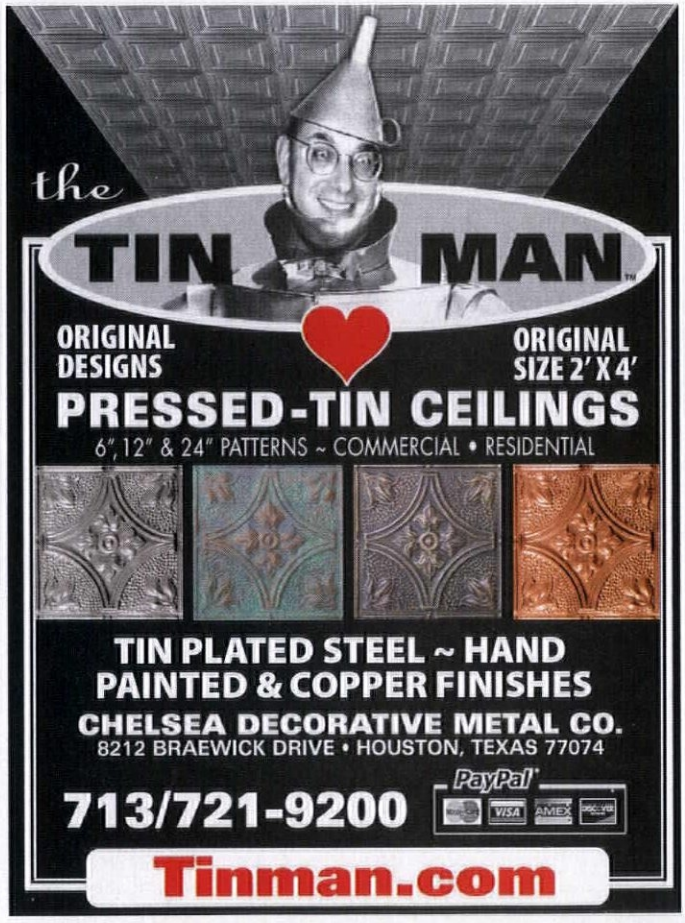
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Peachy! A surviving bathroom, ca. 1922.

These Pasadena homeowners were playful with color against a backdrop of many original features. **By Patricia Poore**

The period trim in this rather streamlined room gives it away as a bungalow-era bath. Its other original features—the low, one-piece bathtub and those peachy-pink square tiles—were style-forward for the time. The tiles came from the old Pomona Tile Company. Homeowner Kristy Clougherty removed a modern tile floor to uncover the ceramic mosaic hex tiles, which were painstakingly cleaned of adhesive and then regrouted. The faceted crystal doorknobs are also original.

The hallway leading to the bathroom was painted a strong orange-peach color, tying the old bath into a cohesive interior scheme. White trim makes it crisp.

The house is a 1922 stucco bungalow without pretense, designed in a late Craftsman style and showing signs of Colonial Revival restraint. Its kitchen, too, was restored, as about 70% of it is original. The fir floor was discovered under worn linoleum. Original cabinets, hardware, and lighting fixtures remained. For the rest, Kristy says, "we thought about what details would have been in place, and then we searched them out."

1. THOSE TILES

Color came first to tiles, later to fixtures, during the 1920s. Square tiles were popular through the 1960s. The pink tile wainscot is sweet and subtle with walls painted 'High Country', a greyed pale peach from Dutch Boy. The hallway leads in with 'Sierra Orange' from Weatherbeater (through Sears).

2. BATHROOM CABINETS

The "medicine cabinet" dates back to this era of germ theory and personal hygiene, when preventatives and remedies were considered essential. Recessed and built-in, bungalow medicine cabinets were tied into woodwork and trim. Semi-recessed and wall-hung units, often with etched or beveled mirrors, came along during the Art Deco Thirties. By the Sixties, lighting was integral.

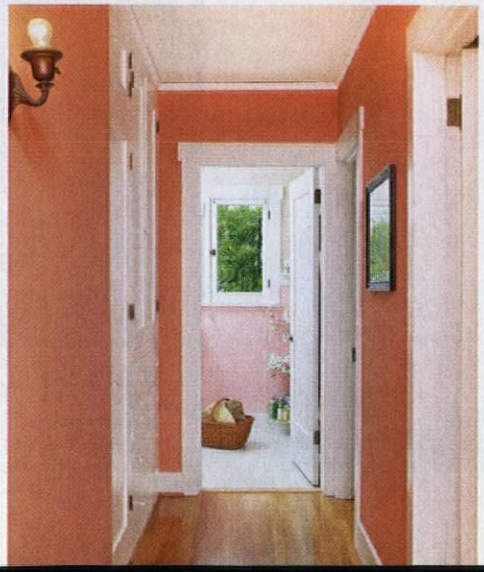
3. STREAMLINED TUB

Caulked right into the tiled walls, the porcelain tub introduced (in the U.S.) during the 1890s was still the Cadillac of the bath industry in the 1920s. Sensuous with smooth, easy-to-clean curves, it's part of the architecture.

These tubs were pricier than porcelain-enameled cast iron ("clawfoot") tubs.

4. A SINK IN SYNC

The sink is a period-friendly reproduction: the 'Kathryn Lavatory Pedestal' by Kohler (kohler.com), who, incidentally, introduced the cast, one-piece, apron-front tub in 1911.





More Online

See the house and its kitchen at **oldhouseonline.com/articles/bungalow-kitchen-plain-simple**.

BE INSPIRED...



Fitting both Colonial Revival and Arts & Crafts homes, the 'Waldorf' leaded-crystal **glass knob** set with classic (plain) rosette in solid brass has eight finish options including satin nickel. $60.95–101.90. *houseofantiquehardware.com*



The 'Jamestown' **recessed cabinet** by Mitchell Andrus is available in many finishes and with Arts & Crafts inlays; here it's made of poplar, ready for paint, nice and plain. $484.94 and up. *mission furnishings.com*



Take an early 20th-century bath in one direction or another with a custom **shower curtain** from Café Press. Shown: 'Mackintosh Roses' in pink, ca. 1902; 'Flamingos', ca. 1950 (from a vintage decal). Each $65. *cafepress.com*

Have old-fashioned fun with a propeller plane; and the plastic is recycled. The 'Seaplane' **bathtub toy** has pontoons for good flotation, $20. *landofnod.com*



Back to Mid-century

Take advantage of an ever-expanding market for all things Modern with these clever designs.

By Mary Ellen Polson



1. SLEEK AND MOD

Upholstered in a textured, woven, multi-striped linen, the Mid Century dining chair boasts clean lines, solid walnut legs, and a cutout vent at the back. The chair measures 20" wide x 22" deep x 38" high. $556. Modshop, (844) 825-7612, *modshop1.com*



2. SIXTIES DOOR JEWELRY

The Samba exterior tube-latch door set is a replica of an original from the 1960s. Measuring 16" tall x 3" wide, it includes a Schlage Orbit locking set. Shown in lacquered brass, it's also available in polished or brushed chrome. $299. Rejuvenation, (888) 401-1900, *rejuvenation.com*



3. DARKLY HORIZONTAL

The Canyon Ridge Modern Series insulated garage door is clad in mahogany with a dark finish. The four horizontal frosted-glass windows are a Retro-style signature, and section breaks are nearly invisible. $7,000 for a single car door. Clopay, (800) 225-6729, *clopaydoor.com*



4. SUNNY COLORS

Perfect for a kitchen, wallpapers in the Post-war Era collection include Teapot, Geranium, Sunnyside, and Apple Betty. They're sold in 60-square-foot rolls and coordinate with matching fabrics from Spoonflower (spoonflower.com). $75 per roll. Bradbury & Bradbury, (707) 746-1900, *bradbury.com*

5. LUMINOUS CLOUD

Part of the (George) Nelson Bubble Lamp series designed for Herman Miller in 1952, the Propeller bubble pendant in translucent polymer features angular twists. The pendant is 14" tall x 21" wide and comes with 6' of cord. $395. Design Within Reach, (800) 944-2233, *dwr.com*



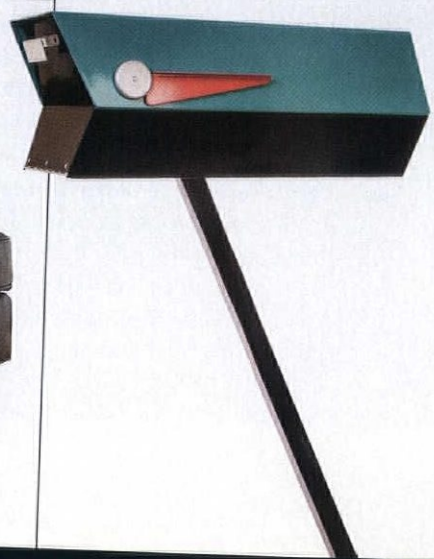












6. ISLAND STYLE
Daddy O and Pali are two medium-weight fabrics inspired by Hawaiian tropical prints and geometric patterns. Pali, shown in the sage colorway, is 100% cotton bark cloth. Daddy O, in sky, is 100% cotton crepe. $19.95 per yard (2-yard minimum). Diamondhead Fabrics, (847) 644-7659, ***diamondheadfabrics.com***

7. SEEING PINK
Shown in Flamingo Pink—one of 10 signature colors—the 1950 Northstar fridge is the perfect blend of Retro style and 21st-century convenience. The 30" fridge has a "SoftSound" quiet package and can accommodate an icemaker. $4,195 and up. Elmira Stove Works, (800) 295-8498, ***elmirastoveworks.com***

8. PILLAR OF STYLE
The Pompano single-hole bath faucet has the minimalist geometry we expect in Modern design. It's 4⅞" high x 6⅝" wide with a 4" center set. Shown in polished chrome, it's also available in satin nickel. $219. House of Antique Hardware, (888) 223-2545, ***houseofantiquehardware.com***

9. ECLECTIC COMFORT
The Zara chair is from the new Studio by Stickley line of curated designs offered in a mix of creatively adapted materials. The metal-framed chair may be upholstered in any fabric or leather in the line. It measures 38" tall x 29¼" wide x 35½" deep. $3,979 and up. Stickley, (315) 682-5500, ***stickley.com***

10. TWO TONE BOX
Mounted on a sharply angled post, the Modbox is based on curbside mailboxes of the 1950s and '60s. These are made from 20-gauge Galvannealed steel and may be painted in your choice of two coordinating Eichler accent colors. $378. Box alone: $259. Modbox, (919) 781-8403, ***modboxusa.com***



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 FOR RESOURCES, SEE PAGE 87.



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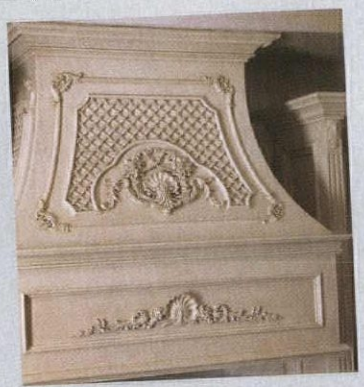
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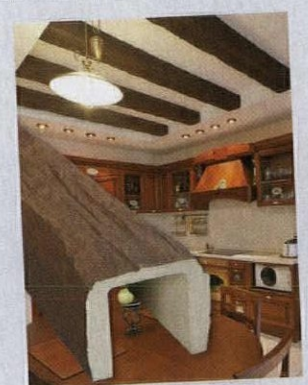
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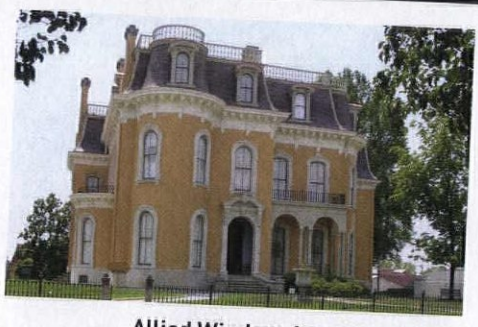
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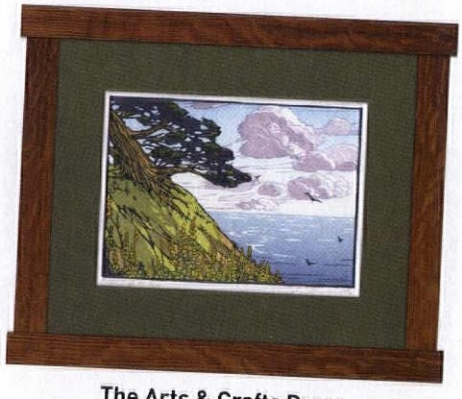
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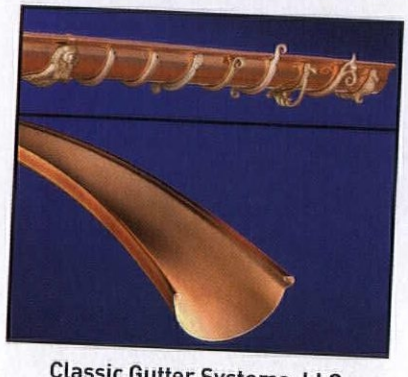
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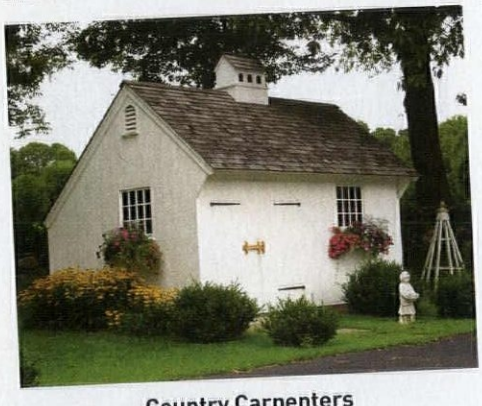
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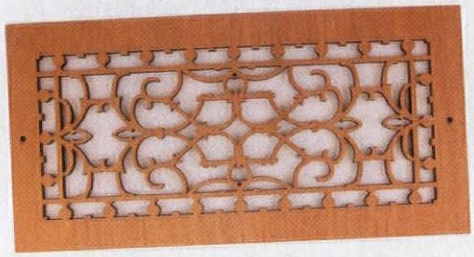
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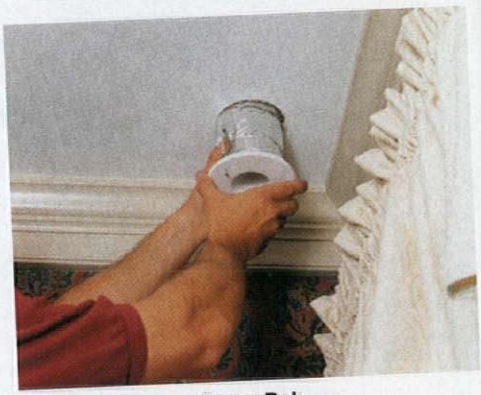
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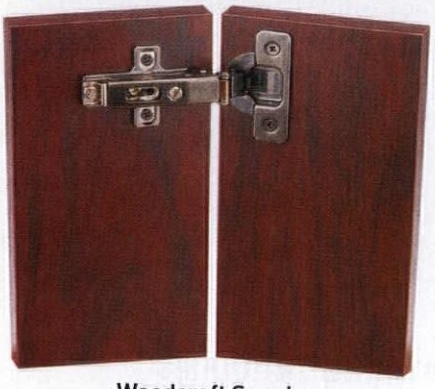
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(lower body) 'Dapper Brown'; (upper body) 'Coffeehouse Chocolate'; (trim) 'Khaki Shade'; (sashes) 'Tricom Black'; (doors) 'Regent Green', **Benjamin Moore** benjaminmoore.com

p. 15 **CHANDELIER** hand-hammered copper Gustav Stickley-design replica **Vintage Hardware & Lighting** vintagehardware.com **LAMPS** (parchment shades) **Mort's Cabin**, Seattle, WA: mortscabin.com **CARPETS** Archibald Knox-design 'Grafton' **The Persian Carpet** persiancarpet.com **FURNITURE** (oak settle) **Caledonia Studios** caledoniastudios.com (rocker) original **Gustav Stickley** (Morris recliner) unavailable

p. 16 **CHAIRS** Harvey Ellis reproduction **Warren Hile Studios**, sold by **Mission Concepts** mission conceptsinc.com

p. 20 **RUG** **Stickley** stickley.com

p. 22 **BLANKET** 'San Miguel' pattern **Pendleton** pendleton-usa.com **LADDERBACK CHAIR** **Stickley** stickley.com

A WRIGHT HOUSE IN ROCHESTER

CONTRACTOR
S.C. Braley General Contractor, Rochester, NY: (585) 865-4365

ARCHITECT
Bero Architecture beroarchitecture.com

LANDSCAPE DESIGN
Bayer Landscape Architecture bayerla.com

p. 26 **CUSTOM FURNITURE** Jim Liebel, **Fingerlakes Woodworks** (585) 721-9007 **RUG DESIGN** **Aspen Carpet Designs** aspencarpetdesigns.com **LEADED GLASS** **Godfrey Müller Studios** godfreyglass.com

p. 29 **RANGE** **La Cornue** lacornueusa.com

p. 30 **ARTWORK** Jessica Wilkes, through **Fingerlakes Woodworks** (above)

POSTWAR CHALLENGES

Selected resources for postwar houses:

BATH/KITCHEN
Bathroom Machineries deabath.com *Salvaged fixtures* **Elmira Stove Works** elmirastoveworks.com *Retro appliances* **Formica** formica.com **Marmoleum** forbo.com *Linoleum flooring* **House of Antique Hardware** houseof antiquehardware.com *Mid-century faucets* **Materials Unlimited** materialsunlimited.com *Salvaged fixtures* **Osborne Wood Products** dininglegs.com *Retro table, island legs* **SpecialtyStainless.com** specialtystainess.com *Stainless-steel counters, sinks* **Strom Plumbing/Sign of the Crab** signofthecrab.com *Plumbing fixtures* **Wilsonart** wilsonart.com *Countertop & wall laminates*

BRICK, CONCRETE & STONE
Classic Rock Face Block classicrockfaceblock.com *Rusticated concrete block* **Franmar** franmar.com *Blue Bear paint removers/strippers* **StoneTech** stonetooling.com *Terrazzo revitalizer* **Trend Terrazzo** trendterrazzo.com *Terrazzo tile*

DOORS, WINDOWS, STORMS
Allied Window alliedwindow.com *"Invisible" storm* **Bonded Insulated Products/Weathermaster Doors** weathermasterdoors.com *Jalousie windows, doors* **The Burch Company** burchcompany.com *Jalousies, storms* **Indow Windows** indowwindows.com *Interior compression-fit storms* **Innerglass Windows** stormwindows.com *Interior storms* **Masonite** masonite.com *Flush interior veneer doors* **Marvin Windows And Doors** marvin.com *Built-to-order high-performance period windows* **Milgard Windows** milgard.com *Jalousies* **Millwork Market** millworkmarket.com *Flush veneer doors with or without glass* **Seekircher Steel Window** seekirchersteelwindow.com *Repair, refurbishment, sales of vintage steel windows* **Tafco** tafco.com *Aluminum jalousies* **Breezway/JELD-WEN** breezway.com *Jalousie windows since 1947*

HARDWARE/LIGHTING
Aamsco aamsco.com *Tube lights* **Crown City Hardware** restoration.com *Deco to Modern cabinet hardware* **Historic Houseparts** historichouseparts.com *Salvaged & new hardware* **House of Antique Hardware** houseofantique hardware.com *Retro hardware* **Liz's Antique Hardware** lahardware.com *New, old-stock hardware* **PW Vintage Lighting** pwvintagelighting.com *Vintage & new lighting* **Rejuvenation** rejuvenation.com *Retro & Modern hardware, lighting* **Vintage Hardware & Lighting** vintage hardware.com *Historical styles* **SRS Hardware** srshardware.com *Hard-to-find window hardware* **Sundial Wire** sundialwire.com *Vintage-style electrical cords*

TILE
American Olean americanolean.com *Mid-century & contemporary patterns* **Heritage Tile** heritage tile.com *Subway Mosaics and Atomic Tile collections*

WALLPAPER & FABRICS
Adelphi Paper Hangings adelphi paperhangings.com *Historic-reproduction wallpapers* **Bradbury & Bradbury Art Wallpapers** bradbury.com *Post-War Era, and Atomic Age collections* **Hannah's Treasures** hannahstreasures.com *Vintage wallpapers* **Spoonflower** spoonflower.com *Made-to-order fabrics* **Thibaut** thibautdesign.com *Retro papers & fabrics; wall murals* **Trustworth Studios** trustworth.com *Specializing in designs of CFA Voysey; silk-screened, digitally sized & printed, custom work*

WOOD, FINISHES & CLEANERS
American Building Restoration Products abrp.com *Wood sealers, strippers, restorers* **Durham's Rock Hard Water Putty** water putty.com *Wood & wall patching products* **Howard Products** howardproducts.com *Wood restorers, polishes, waxes, conditioners* **Lenmar** lenmar-coatings.com *Wood stains, varnishes, finishes* **Sherwin-Williams** sherwin-williams.com *Kemvar Plus conversion varnish for wood* **Woodcraft** woodcraft.com *Plywoods, veneers, wood finishes*

ARCHITECTURAL CEILINGS

WOOD-TYPE
Armstrong armstrongceilings.com *Mdf board and T&G ceilings in multiple wood finishes* **ACP Evoba** acpideas.com *Panel grids & beams* **Arizona Faux Beams** azfauxbeams.com *High-density foam architectural products that look like wood* **Barron Design Co.** fauxwoodbeams.com *Polyurethane systems & real wood beams* **Nantucket Beadboard** bead board.com *Modern beaded-board systems* **Vintage Woodworks** vintagewoodworks.com *Several beadboard types, mouldings*

PLASTER/COMPO
Decorator's Supply decorators supply.com *Huge inventory includes coffered and Old English ceilings* **J.P. Weaver** jpweaver.com *Domes, niches, thousands of ornaments*

COMPOSITE
Armstrong armstrongceilings.com *Emulating wood, metal & plaster* **Fypon** fypon.com *Paintable urethane millwork incl. beams, coffers*

METAL
American Tin Ceiling Co. americantinceilings.com *Tin panels incl. a classic library design* **Chelsea Decorative Metal** thetinman.com *Panels, fillers, cornices* **Classic Ceilings** classicceilings.com *Plain, English & coffered designs; antiqued finishes* **MBoss Inc.** mbossinc.com *Many patterns incl. Arts & Crafts* **Shanker Steel** shanko.com *Decorative metal* **W.F. Norman** wfnorman.com *Stamped ceilings since 1898; tin-plate, brass & copper*

CEILING DECORATION
Bradbury & Bradbury bradbury.com *Ceiling papers; faux-burlap for between beams*

THEY STILL MAKE...

TRANSOM HARDWARE
House of Antique Hardware *(Shown) offers transom operators in brass (in four finish options), cast iron, and steel.*

Other suppliers:
Van Dyke's Restorers vandykes.com *Steel transom operators for bottom-hinged windows* **Vintage Hardware & Lighting** vintage hardware.com *Solid-brass transom hardware in many finishes, adjustable & extra-long*



The mid-century 'Boomerang' pattern is back (in four designs, 29 colors!) from suppliers including Wilsonart and Formica.

"Code enforcement with blinders on."

—Roxanne Swanson



IN THE CROW'S NEST

The 19th-century Italian Villa with French dormers and a mansard roof has survived with its belvedere, its doubled brackets and faceted bays, its porch trim and round-top windows intact. Someone even thought to call out details in the last paint job.

So how did that fire-escape deck and ladder arrangement come to be? Looking like a kids' tree house or the crow's nest on a ship mast, it's a highly visible eyesore that obliterates two pretty windows. And can it really be legal? Once the escapee is down the hatch and on the porch roof, there's that vertical ladder to descend. Which, by the way, looks like an invitation to a break-in. We wonder: why not put egress on a less visible facade—or perhaps via a delicate metal spiral stair?

The house is in a pretty little village way up there in Vermont, on the border with Quebec.

DON'T

...float a design-challenged suburban deck at the top of a commanding Victorian house. Don't use discordant materials. Don't rush to the fastest, cheapest option.

TWO WAYS TO WIN! If you spot a classic example of remuddling, submit it to **lviator@aimmedia.com**. We'll give you $100 if your photos are published. If you want to see your witty words on this page, enter our monthly caption contest at **facebook.com/oldhousejournal**.

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